CITY NOTES.

Mrs. Lucy B. Ralston, of 3431 Lucas Avenue, has returned from an extended vacation of three months and has resumed her classes in piano and theory. Mrs. Ralston's reputation as an earnest and thorough teacher is not confined to St. Louis.

August Meyer, of 1220 Park Ave., who is a leading teacher of the zither, is now perfecting a chromatic system of stringing that instrument, which enables the performer to play piano music without any changing and with great facility, a feat hitherto hard to accomplish. By this improvement, classical music, as well as popular airs, songs, dances, etc., will be easily surmounted. Mr. Meyer has likewise had the greatest success with the so-called Quinten Zither.

August William Hoffmann's popular compositions, "Pearl Gavotte" and "Valse d'Amour," which created a stir here during Gilmore's engagement, will be played by Gilmore's band on their tour throughout the country; their success is already decided.

Mrs. Samuel Highleyman gave a musicale in honor of her sister Mrs. Homer Curtis Potter, of Des Moines, Ia. She was assisted by Mrs. Broaddus, Mrs. Huntington Smith, Mrs. B. Mc Nair Ilgenfritz, Mrs. Dorsheimer and Gage and Mrs. Frank Waters.

Mrs. Rhodes recently arrived from Kansas City was heard at the Balmer & Weber Hall. She is said to have been offered the position of soprano at the Second Baptist Church, but her acceptance is not announced. The position pays six hundred dollars.

The K. J. B. Ladies' Quartette, has reason to be proud of the compliment paid it by Gilmore who insisted on having it sing on several occasions at the Exposition. According to Gilmore's idea, the quartette ought to be named "The K. J. B. Ladies Diamond Quartette" since he called the ladies of which it is composed four diamonds.

Miss B. Mahan, the efficient organist of the Grand Avenue Baptist Church and teacher of the organ at the Beethoven Conservatory, was for years one of the best known and most capable organists of the South. She had charge of Dr. Palmer's church, which contains the largest organ in the South. Mrs. Mahan has numerous testimonials which speak in high terms of her worth and efficiency. She has taught successfully the past years at the Beethoven Conservatory, and many of her pupils are now filling responsible positions in churches.

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CITY NOTES.

The Beethoven Mandolin and Guitar orchestra is expecting a busy season. It is replete with the latest novelties. This orchestra has attended most of the large receptions the past season, and highly pleased its patrons. The mandolin is coming into great favor. It is a grateful instrument, and comparatively easy to master. Mr. H. B. Mubrennan, of 2649 Olive, is one of its best exponents in the city, and has taught with admirable results during the past years.

Miss Agnes Gray the well known violinist is prepared to receive pupils at her address 2546 Olive street and is open for concert engagements. She is also engaged at Lindenwood College, St. Charles, and at the Western Conservatory of music, 2645 Olive St.

W. M. Porteous has been engaged to sing the part of "Armenius" in Max Bruche's work of that name for the Toronto Philharmonic Society in December. The other soloists are Mme. Anna Bulkley Hills, of New York, Contralto, and George J. Parker, of Boston, Tenor.

MAJOR AND MINOR.

The program of the music at the ceremony of the distribution of prizes awarded at the Paris Exposition is as follows: before the arrival of the President of the Republic, Saint-Saens' "Marche Héroique;" on his arrival, the "Marseillaise;" during the *defile* of the groups, the "Soldiers' Chorus" from "Faust," Berlioz's "Symphonie Triomphals," and the march from the first act of "Hamlet;" between the two official speeches, "Lux," cantata by Godard; at the termination of the ceremony by the finale of the first act of Massenet's "Roi de Lahore." Each series of proclamations of prizes will be preceded by a *fanfare* (trumpet blasts) expressly composed by Leo Delibes. The orchestra and chorus, numbering 800 performers, will be under the direction of M. Garcin, *chef d' orchestre* of the Conservatory.

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The January number of Vol. 12 contained	**28** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs....	**38** Pieces.
The February,	**16** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs...	**26** "
The March,	**14** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs...	**23** "
The April,	**12** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**25** "
The May,	**13** Studies, **5** Piano Solos, **1** Piano Duet, **3** Songs..	**22** "
The June,	**10** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**23** "
The July,	**10** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**19** "
The August,	**9** Studies, **5** Piano Solos, **1** Piano Duet, **2** Songs..	**17** "
The September,	**5** Studies, **5** Piano Solos, **1** Piano Duet, **2** Songs...	**13** "
The October,	**5** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**14** "
The November,	**3** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**12** "
And the December will contain, as seen below,	**3** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**12** "
Making a grand total in twelve numbers of		**244** Pieces.

Music for December:

PIANO SOLOS.

1. SCHUBERT, FRANZ. Love's Sorrow (Liebespein). (Theme with Variations.)

2. MENDELSSOHN, FELIX. Serenade. Song without Words. No. 6, Op. 67, in E major.

3. HEYMANN, CARL. Op. 7. Elfenspiel (Play of the Elves). Etude de Concert, in B major.

4. HOFFMANN, AUGUST WILLIAM. Nocturne in F major.

5. LISZT-WEBER. Schlummerlied.

6. ROCHOW, ALFRED VON. Peep o' Day Waltz.

PIANO STUDIES.

7. LOESCHHORN, A. Op. 66. Three Studies Nos. 20, 21 and 22.

PIANO DUET.

8. MELNOTTE-LUTZ. Lauterbach Waltz, with Variations.

SONGS.

9. MEYER-HELMUND, ERIK. Warning (Warnung).

10. SULLIVAN, ARTHUR. The Lost Chord (Der Verlorene Accord).

THE CHORAL SOCIETY.

"The Damnation of Faust" a cantata by Berlioz, will be given at the first concert of the Choral Society. The soloists will be Mme Adelaide Mullen as Marguerite, Mr. Henry Beaumont as Faust and Mr. William Ludwig as Mephistopheles. Mme. Adelaide Mullen is reported a true exponent of English Oratorio with a voice, sympathetic and of great range. She is well known in England where she is in constant demand; her husband Mr. Henry Beaumont is likewise well known being a leading tenor of the Carl Rosa Opera Co. Mr. Ludwig is a favorite here, having been heard with the late American Opera Co. Mr. Joseph Otten the conductor has worked indefatigably with the chorus and it is in excellent trim. Altogether a great success is predicted.

THE CONGRESSES.

Two congresses of patrons of sacred music were recently held in Europe. One at Bressanone, in the Austrian Tyrol, was attended by nearly 1,000 delegates from Austria, Germany, Switzerland, Italy and France; the other, of local character, united at Soave (near Verono, Italy), and called together seventy-two organists and *maestri di cappella* from all parts of Italy. In both congresses topics of interest, touching on the future of sacred music were discussed and measures were taken to the end of elevating the standard of the music performed in the house of divine worship throughout the continent.

The program of the concert given at Bressanone to the members of the Congress comprised a Mass by Mitterer for five voices, a motetto for five voices by Orlando de Lasso and the motetto "Cum Complenentur" for six voices by Palestrina. At Soave a recital was given by Signor Carlo Bossi, organist of the cathedral of Como, with the following program: Toccata and fugue in C major by Bach, fugue in A flat major by Brahms, Scherzo in A by Best, Andante in B major by Franck, and a Fantasia by Bossi, originally written for two performers transcribed for one.

SCHUBERT.

BY ARCHDEACON FARRAR.

Schubert again sadly illustrates the struggles of musicians. He was born in 1797, at Lichtenthal, near Vienna, where his father was a poor school-master. When he was seven years old, an apprentice, who was his friend, took him to a pianoforte warehouse, and here the bent of his genius became so evident, that he was placed under a musician named Holzer.

Holzer soon, however, found that there was nothing which he could teach to the gifted boy. "Whenever I wished to teach him anything," he said "I found that he had already mastered it."

He had a fine voice, and, at the age of eleven, he became a chorister in the Imperial Chapel, in spite of the fact that the other competitors were so amused by his curious and humble dress that they called him "the miller's son." But at seventeen his voice broke, and there seemed to be no other career open to him than to become a school-master like his father.

The Schuberts were very poor. In one of his letters he begs a few kreuzers from his brother, and says "You know by experience that a fellow would take a roll, or an apple or two, especially if, after a frugal dinner, he has to wait for a meagre supper for eight hours and a half."

Poor Schubert had the often irritable temper of genius, and was wholly unsuited for the patient drudgery of teaching the alphabet and the first rules of arithmetic. After three years, in 1816, the admiration of a friend, named von Schober, gave him an asylum, and this was all the more fortunate because he had sometimes given way to bursts of temper, and had chastised the school-children with over-severity.

The year before, he had written his marvellous setting of Goethe's Erlkönig. The publishers would not have it even as a gift, and, indeed, his relations with his publishers were always unfortunate, although when they did publish his music they sometimes made thousands of pounds by it.

Schubert continued poor all his life. For some of his songs he was only paid ten-pence. He probably never enjoyed more than a hundred pounds a year. He was unfortunate, too, in love, for he loved the daughter of Count Esterhazy, whom it was impossible that he should ever wed. It should be said, however, that this story rests on very insufficient evidence. No doubt his difficulties were increased by his shyness, reserve, careless mode of living, and extreme irritability. When he was trying for the post of conductor of a theatre in 1820, the prima donna found that she simply could not sing the principal air of the opera he had written. Every one entreated him to modify it a little; but, closing his book with a bang, he exclaimed, "I alter nothing!" and strode away.

His life was unhappy, and only momentary gleams of prosperity diversified its general monotony of gloom. In 1823 he wrote, "I feel myself the most unhappy man on earth. Picture to yourself a man whose health can never be re-established who, from sheer despair, makes matters worse instead of better, whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful threatens to vanish altogether, and then ask yourself if such is not a miserable man?

"Mein Ruh ist hin, mein Herz ist schwer,
Ich finde sie nimmer und nimmer mehr."

Latterly his pecuniary worries were intensified by pains in the head, and by yielding unduly to the crave for drink. He became liable to delusion, and died in 1828, at the early age of thirty-one. He left so little at his death, that two concerts had to be given to defray the expenses of his funeral.

One of the most beautiful inspirations of Schubert is given in this number.

RICHARD WAGNER'S APPRECIATION OF AMERICAN INDUSTRY.

Mr. S. B. Mills, the distinguished pianist and musician, who has just returned from Europe, described the enthusiasm at the recent Wagner performances in Bayreuth and takes occasion to compliment this country upon its extraordinary musical growth during the last few years, especially in its appreciation of Wagner.

It may be interesting to know that the great composer war quite well informed as to his growing popularity in this country and often referred to it. He also greatly appreciated our wonderful progress in all industries, and especially in the manufacture of piano-fortes. The eminent piano-makers of New York, Messrs. George Steck & Co., hold a letter from Richard Wagner, in which he speaks in the following eulogistic terms of one of their Grands, which was in his home at Bayreuth:

"The fine Grand Piano of George Steck & Co., of New York, which I have obtained, is everywhere acknowledged to be excellent. My great friend, Franz Liszt, expressed the liveliest satisfaction after he had played upon it. The magnificent instrument has taken up its useful abode in my home, where it will ever serve for my pleasant entertainment."

This piano Herr Wagner used during the last ten years of his life, and it is now treasured by his family as one of the most cherished mementos the great master has left behind him in his sanctum at Bayreuth.

CITY NOTES.

Mrs. W. M Porteous has gone to Scotland.

A. J. Epstein is on the board of examiners for the M. T. N. A. for 1889-90.

Mrs. Louie A. Peebles has been engaged as soprano of the Temple, 21st and Olive.

Prof. Geo. Jarvis has taken charge of the vocal department of the St. Louis Seminary, at St. Louis Station.

Mrs. Georgie Lee Cunningham was on the programme of a musicale given by Council No. 6, Legion of Honor.

Mrs. Louie A. Peebles will sing at a musicale and reception to be given at Judge McKeigan's house on the 8th inst.

The Hatton Quartette, upon the return of Fred Spech will give a very fine concert. Mr. Specht will assist in the programme.

Aug. Halter, organist of the Second Baptist Church had the assistance of Cox, the flute soloist of Gilmore's band at two services.

Miss Clara Stubblefield, of 2711 Lucas Ave., is hard at work; she has a large class and is recognized as one of our foremost teachers.

Aug. Rosen, organist of the Third Congregational Church is looking for a basso. There will be no change in the choir the coming season.

Now that the Exposition has closed too much credit for its grand success can not be given to Mr. George Mills, the energetic superintendent.

Miss Lily Gavin is singing at the Synagogue, 17th & Pine. Mrs. Mattie Hardy is alto, Mr. Humphrey, tenor, Mr. Porteous, base and A. J. Epstein, organist.

The Self-Improvemant Club, Mrs. F Pond, president, Mrs Walter S. Bartley, vice-president, held its first meeting on the 22d ult. at Mrs. Bartley's home.

Christ Church Cathedral gave a sacred concert at which Le Febre of Gilmore's band assisted. The concert was free and over a thousand people were turned away.

Miss Mamie Nothhelfer, of 1806 Oregon Ave., is one of our very excellent and painstaking teachers, and has met with the most flattering success in her classes.

It is rumored that a winter season of comic opera will be inaugurated at Uhrig's Cave under the management of Mr. Bell. The principals will include Phil. Branson, Macrery and Misses Patti and Freda Stone.

Miss Lottie Gerak's first appearance will be in Music Hall on the 20th inst. She will have the assistance of the best local talent, Mrs. Oscar Bollman, Mrs. Louie A. Peebles and the Mendelssohn Quintet Club.

Harry Walker gave a house-warming in his new apartments on Olive street. The Hatton Quartette, Messrs. Porteous, Wiseman, McDonald and many others were present and installed the host with mirth and song.

Victor Ehling's pupil, Geo. Vieh, Jr, has passed a successful examination at Vienna, and received a high compliment, inasmuch as only a three years' course is required of him, whereas four years is the usual course of study.

At a recent Concert, at Scranton, Pa., Fred. Victor Hoffmann played, with pronounced success, a violin composition, "Les Adieus," (in MSS.), written by his talented brother, Aug. William Hoffmann, of the Beethoven Conservatory.

Miss Minnie Gilmore was to have been tendered a "Daisy Dinner" by Mrs. Willis Howe of the Lindell, but owing to a sudden illness of Mrs. P. S Gilmore it was recalled. The Daisy was Miss Gilmore's choice for the National flower.

Wayman McCreery has written a very creditable composition entitled Blow, bugle, blow, the words from Tennyson's well know bugle song. It will be brought out by Gilmore's Band the coming season and will make a pronounced hit.

J. A. Kieselhorst made quite a hit at the Exposition where he played with the solo flutist of Gilmore's Band, Mr. Cox, his flute duo, "Home, Sweet Home." with concert variations. He might have surprised Gilmore but not ourselves, for Mr. Kieselhorst is widely known here as a composer and flutist and deserved the double encore given him.

MAJOR AND MINOR.

The family of Richard Wagner, on September 2d, received $13,000, which represent the author's rights in the receipts of the recent Wagner festival at Bayreuth, Germany.

"**Ah,** Heaven preserve us from interesting music, there is only one kind of music—beautiful music. If it is not beautiful it is not music. Heaven deliver us, too, from those pedants of theorists, those pretentious mediocrities who have picked up the rags of incompetence in order to make a flag for themselves, and who raise such a fuss over their hollow, empty productions, absolutely void of fire, brilliance, sincerity, or generosity, heartless, soulless, formless, painted skeletons, without flesh or blood." GOUNOD.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from $150.00 to $300.00, according to grade.

A Rare Cornet-Player.—Cecil Clay, husband of the actress, Resina Vokes, was complaining the other day of the towns embraced in all Illinois amusement circuit. He pronounced them very bad, and said: "In one place we went to the theater and found only the cornet-player in the orchestra. After waiting awhile I asked him where the other musicians were. 'Oh, they're playing up at the ball,' he replied. I then asked if he was to play for us all alone, and he informed me that such was the fact. 'Well,' said I, 'you must be a great cornet-player—you must be the greatest in the world in your line.' He fingered the keys of his instrument, looked at me a moment, and then said: "Oh, no, I'm not much of a cornet-player; If I was worth a ——— I'd be playing up at the ball, too.'"

Mr. W. S. B. Matthews of Chicago will deliver lectures every week during the winter to the teachers' class of the American Conservatory.

Mr. Frank Conover started on an extended tour to visit Chicago, Quincy, St. Louis, Cincinnati, Pittsburg, Washington and Philadelphia.

We call the especial attention of all that are interested in art stained glass to the card of J. B. Meisinger in another column. Persons desiring artistic stained glass work for reception, hall or dining rooms, etc., should call on him ere placing their order anywhere else.

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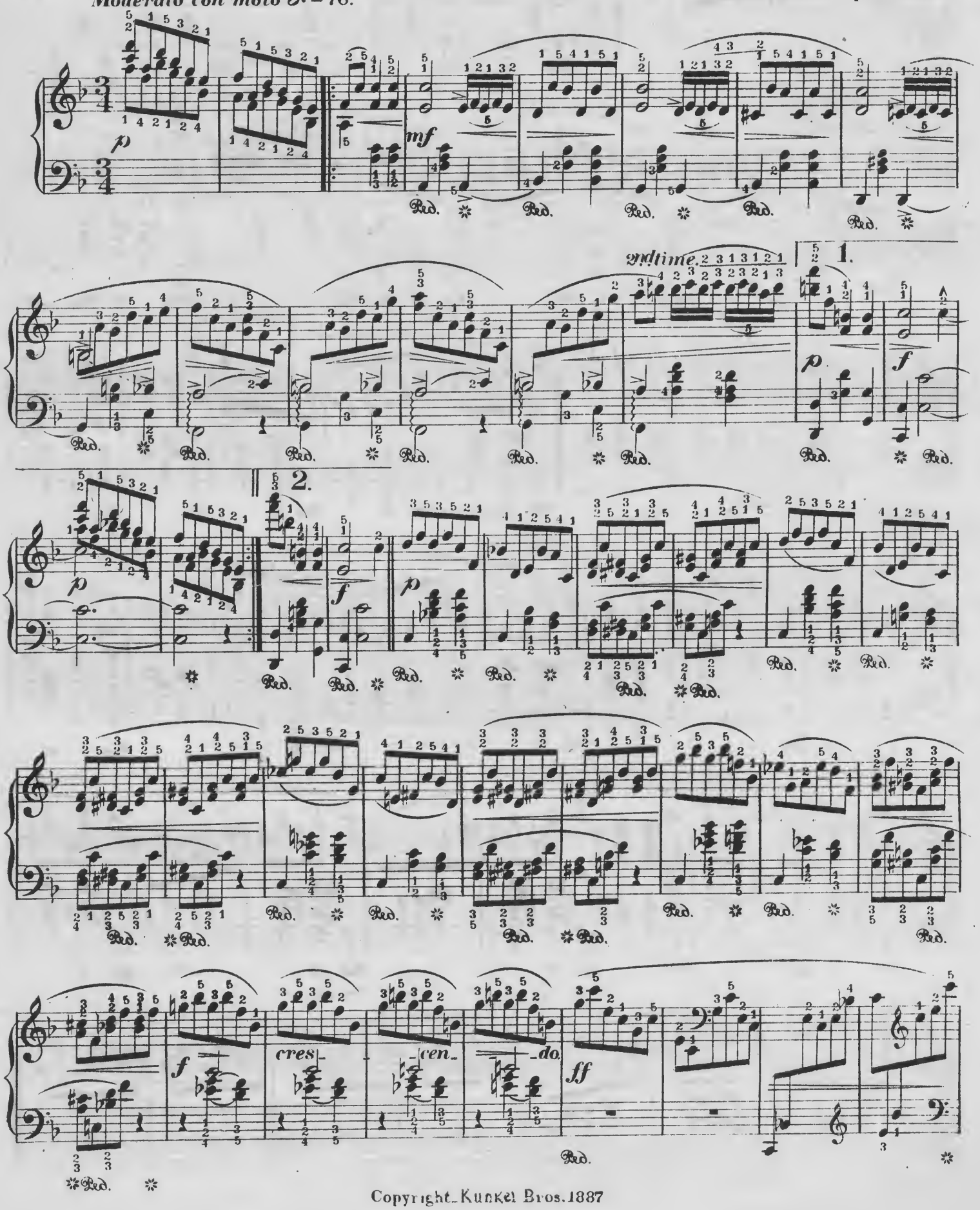
L'ALLEMAGNE.

VALSE

Moderato con moto ♩. – 76.

A. Rubinstein Op. 32. №5.



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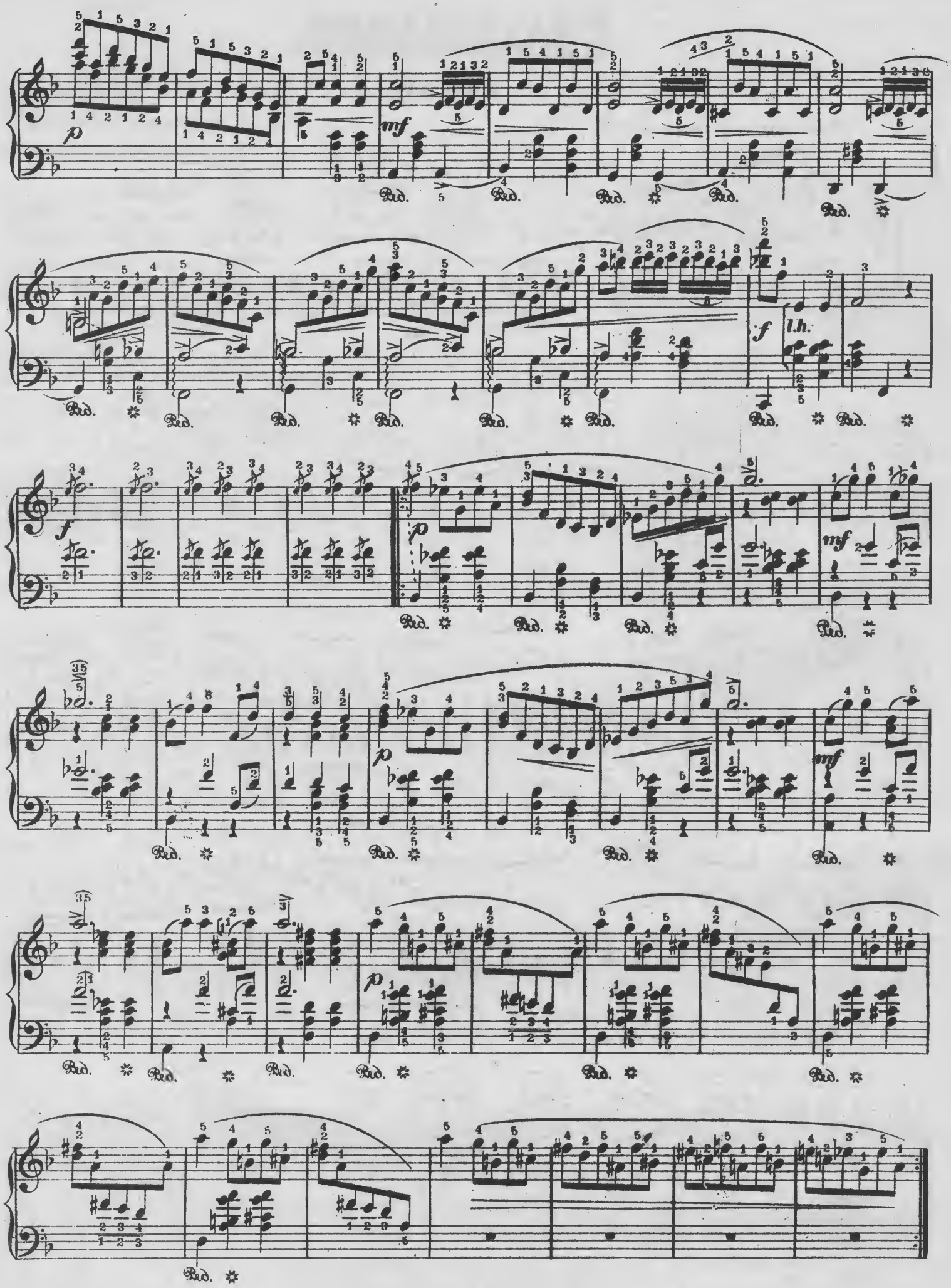
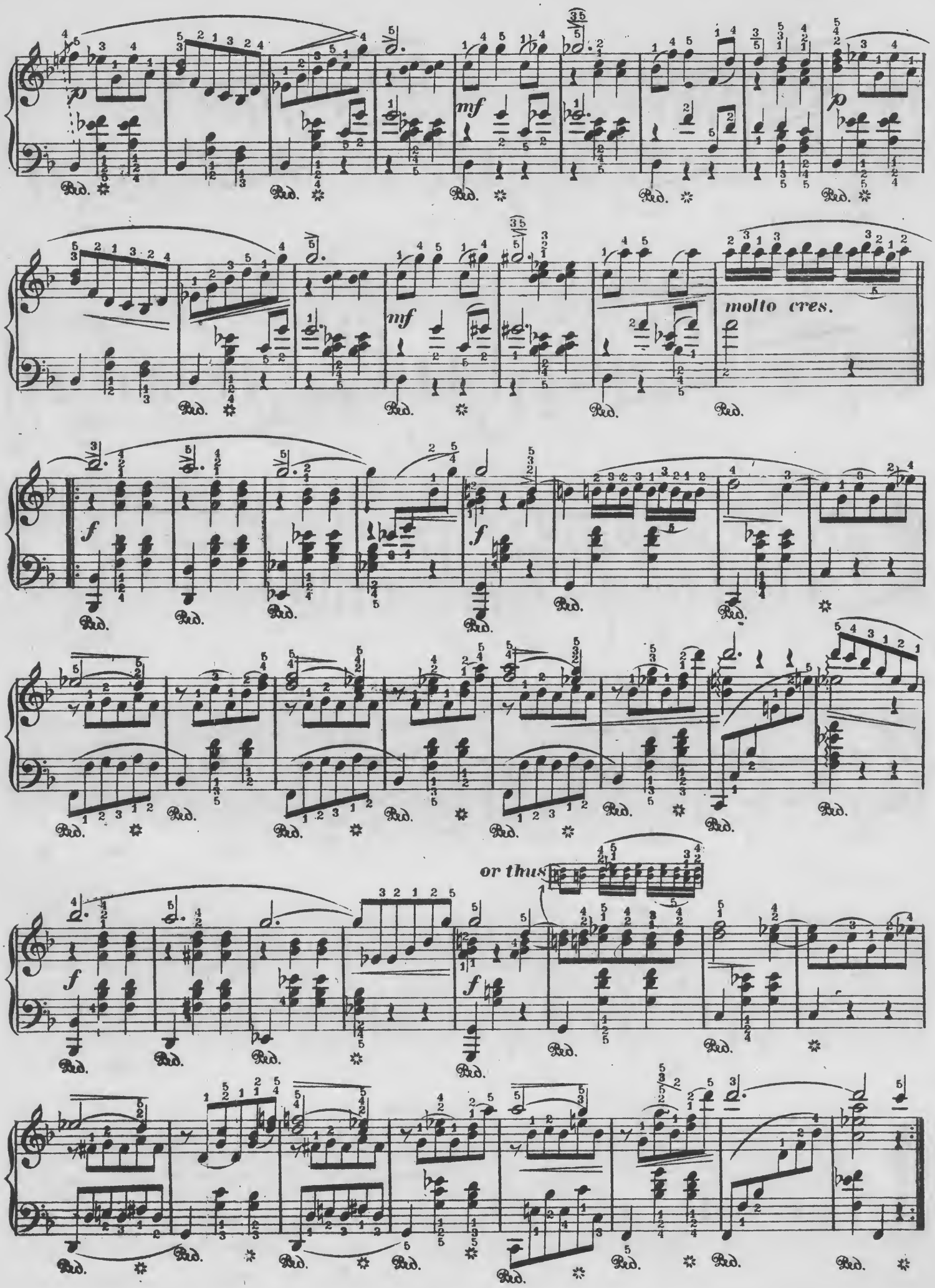
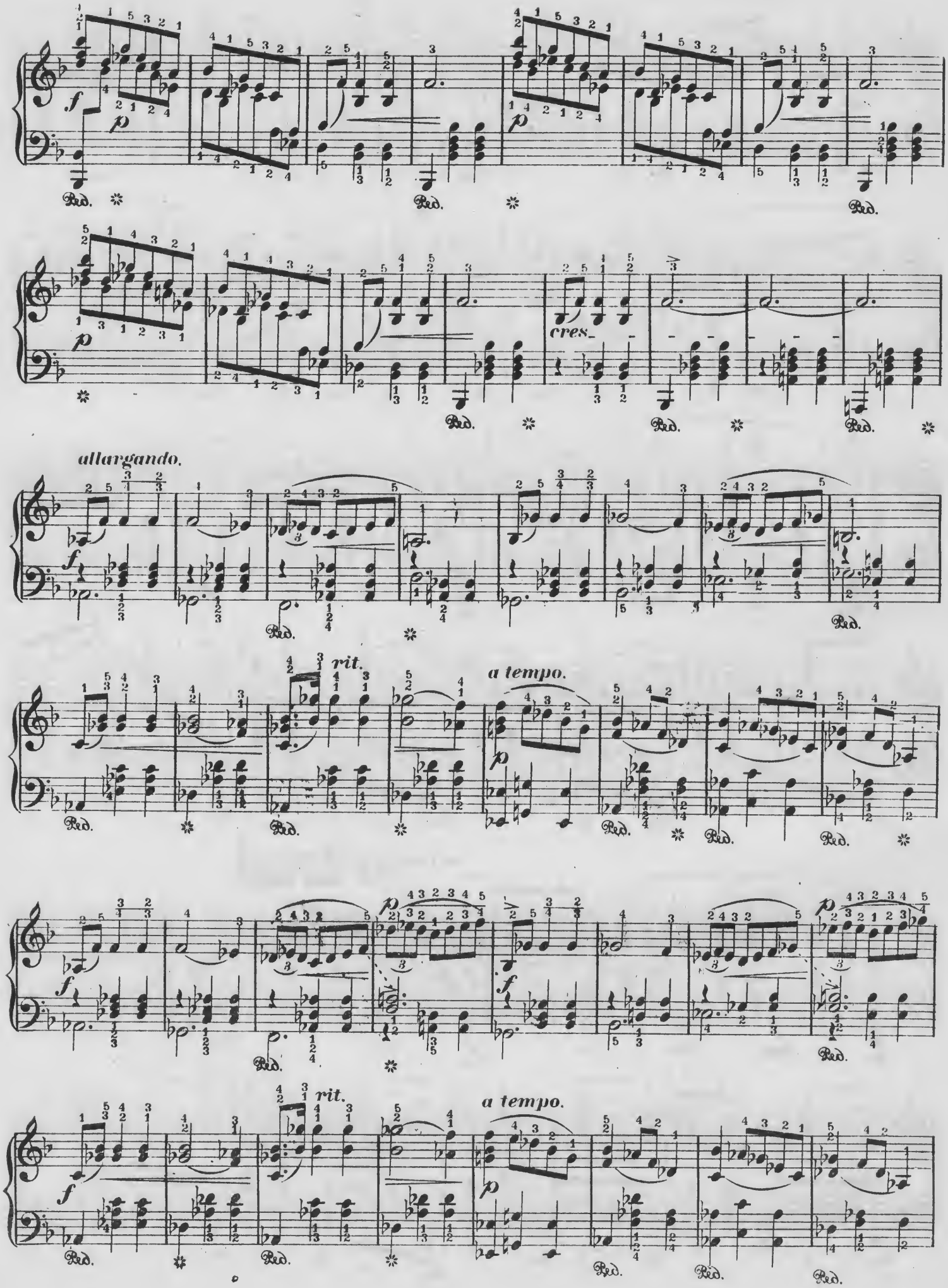
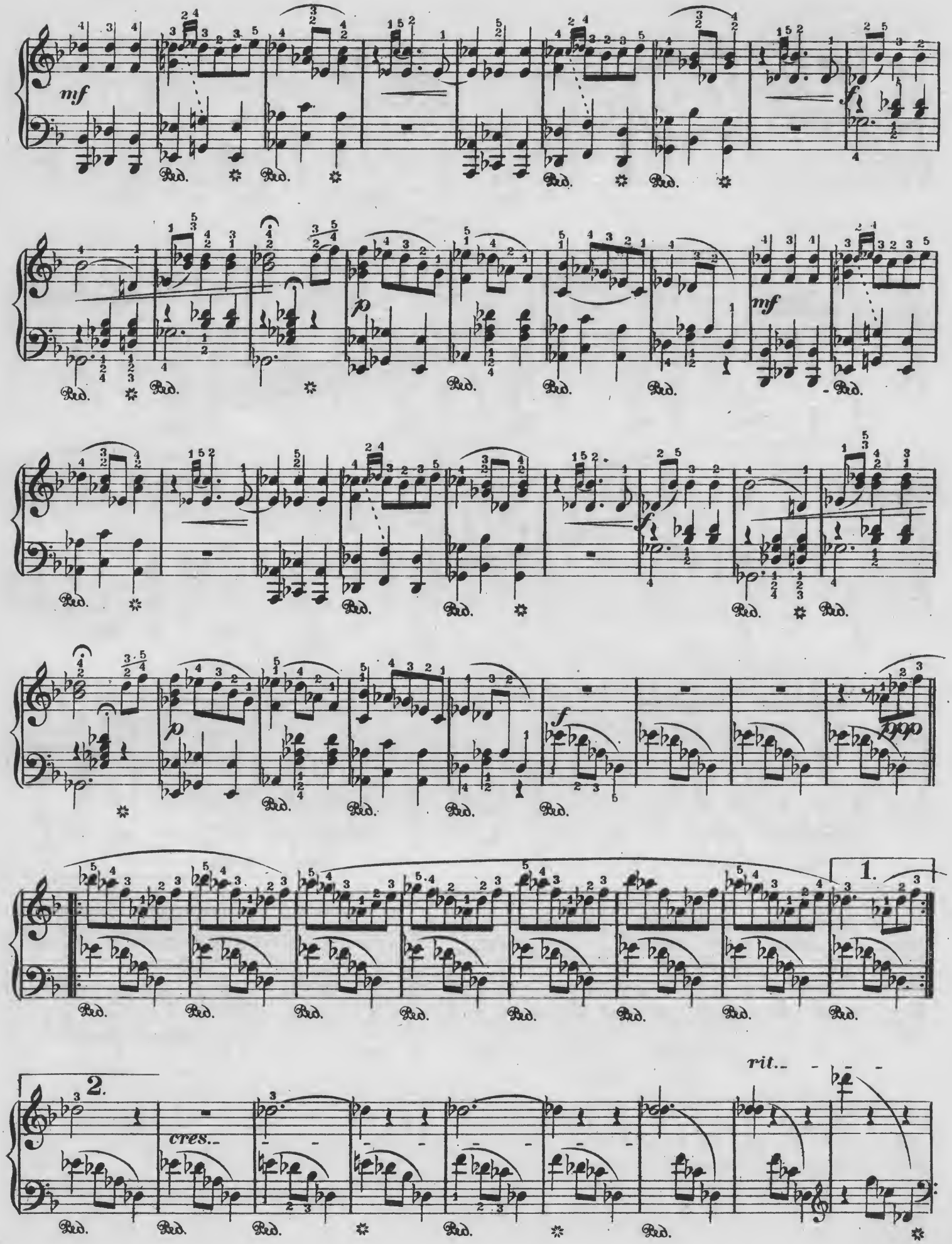

p
mf
f
l.h.
Ped.


molto cres.
or thus


cres.
allargando.
rit.
a tempo.
rit.
a tempo.


mf
f
p
mf
f
p
f
ppp
1.
2.
cres.
rit.

a tempo.

p

mf

2nd time.

1.

2.

p

f

p

f

p

f

ff

p *mf* *f* *l.h.* 1

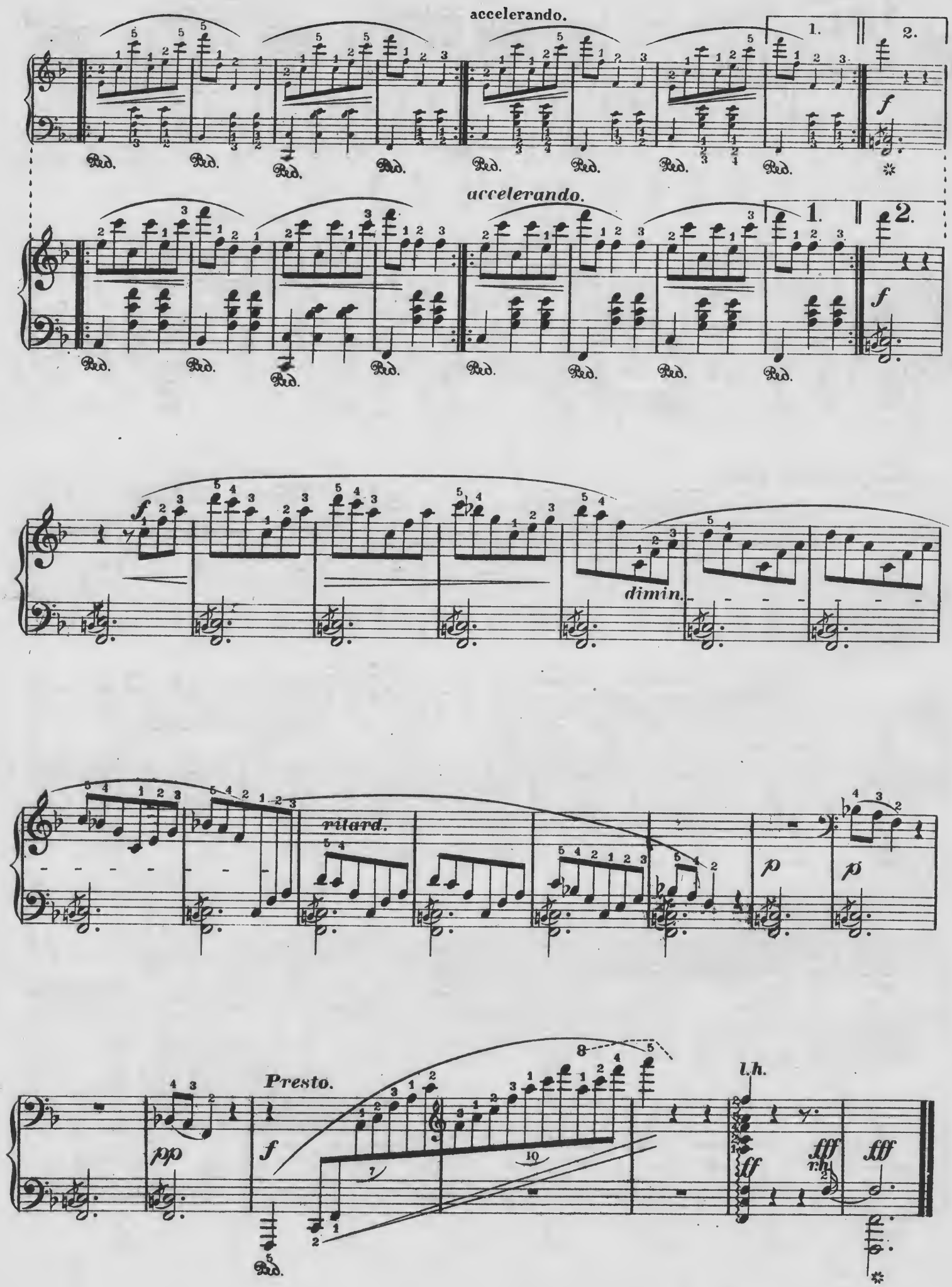
or thus for large hands.

f cres- - -cen- - -do.

f cres- - -cen- - -do.

f cres- - -cen- - -do.

f cres- - -cen- - -do.


accelerando.
1.
2.
accelerando.
1.
2.
dimin.
ritard.
Presto.
l.h.
r.h.

SERENADE.

To Mrs. Laura Highleyman

I

E. R. Kroeger. Op. 23.

Con Allegrezza. ♩ = 120.

p *mf* *cantando.* *cres.* *mf* *a tempo.* *riten.* *mp*

The *P's* signify *Ped.*

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cres.

Ped. Ped. P Ped. Ped. Ped. Ped. Ped.

sf dimin.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. f

Ped. Ped. P P Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Un poco più mosso.

mp

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

molto cres.

ritenuto.

largamente

a tempo.

dimmuendo.

ritard.

Tempo primo.

p

cres.

mf

riten.

a tempo.

mp

cres.

Ped. Ped.

sf

dimin.

cres. *f*

ff

rit.

a tempo.

molto dim. *mf*

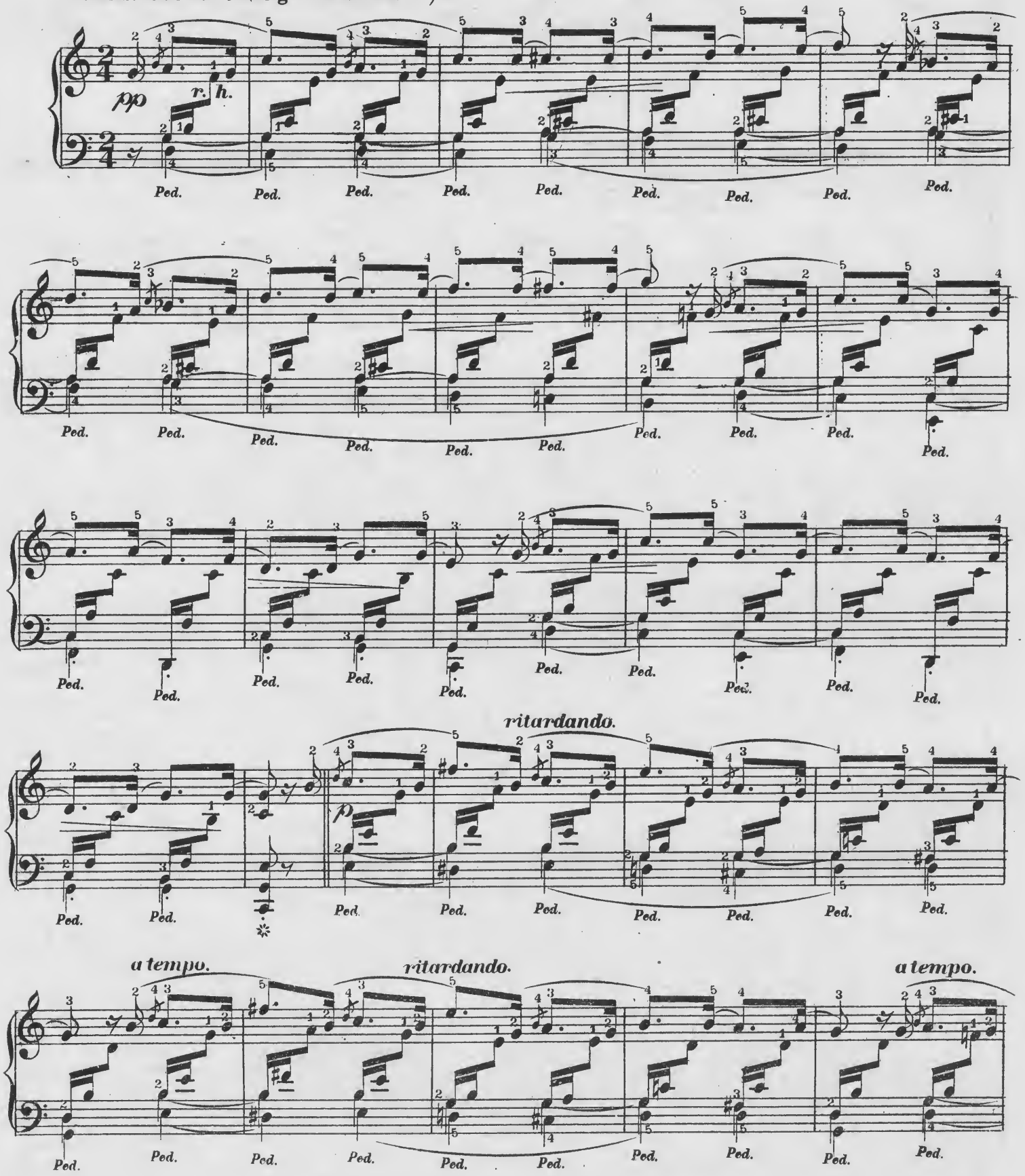
p

dim.

ARABESKE.

R. Schumann Op. 18. Nº 13.

Leicht und zart. (*Light and tender.*)



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Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Etwas langsamer. *(Somewhat slower.)*

Minore I.

mf

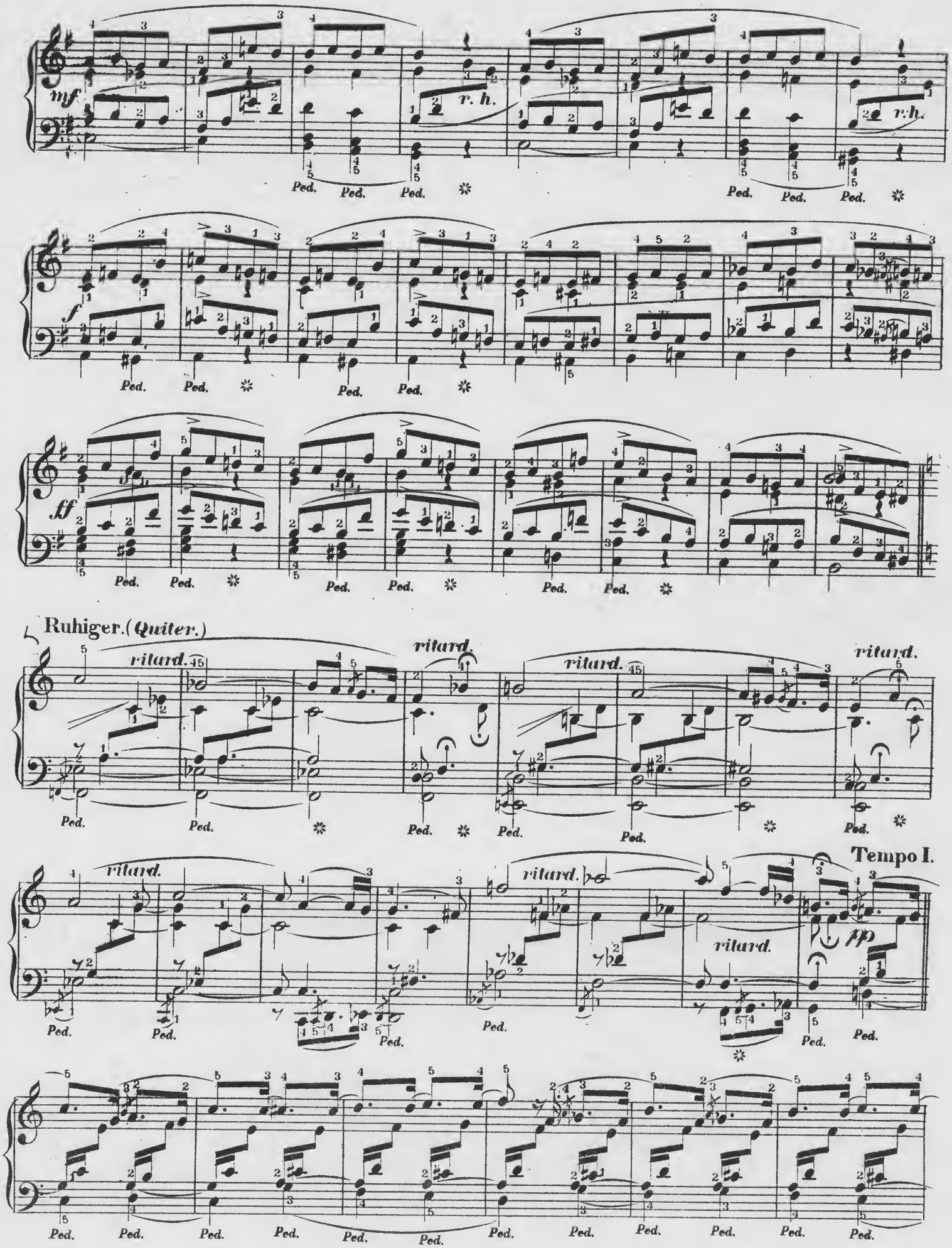
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


mf
r. h.
Ped.
f
ff
Ruhiger. (Quiter.)
ritard.
Tempo I.
pp

ritardando.

a tempo.

ritardando

a tempo.

Etwas langsamer. *(Somewhat slower.)*

Minore II.

ritard.

Ped.

a tempo.

ritard.

Tempo I.

ritardando

a tempo.

ritardando

a tempo.

ritard.

Langsam. (Slow.)

ZUM SCHLUSS. (THE END.)

ritard.

ritard.

a tempo.

ritardando.

SONATINA.

Spiritoso. ♩ = 112.

I

Muzio Clementi. Op 36. No. 3.

f *dim.* *p*

cres.

dolce.

or thus.

p *f*

or thus.

cres. *p* *cres.* *f*

p *cres.* *f* *ff*

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dim.

dim.

cres.

dolce.

or thus.

or thus.

II

Un poco Adagio. ♩ = 88.

Cantabile.

p *cres.* *f* *dim.* *p*

dolce. *cres.* *dim.* *p*

III

Allegro. ♩ = 112.

p *f*

p *f*

or thus.

fz *p* *fz* *p* *f*

or thus. *or thus.*

f *p* *f*

p *cres.* *f*

or thus.

pp *p*

cres.

fz *p*

or thus.

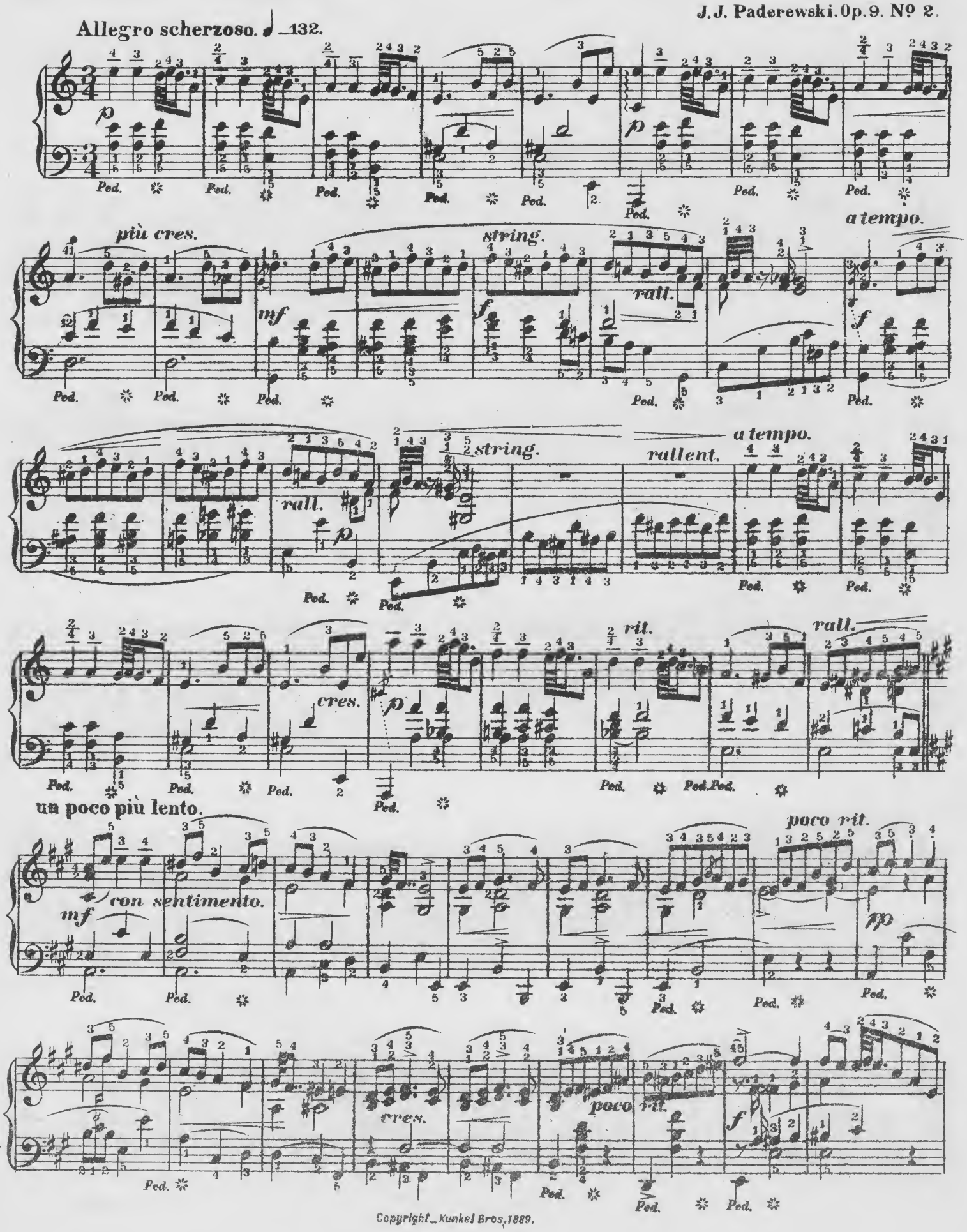
fz *p* *f*

dim. *p* *pp* *f*

MAZUREK.

J.J. Paderewski. Op. 9. Nº 2.

Allegro scherzoso. ♩ = 132.



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un poco string.

dim.

cres.

rall. poco

Tempo. I.

più

cres.

string.

rall.

a tempo.

mf

poco string.

rallent.

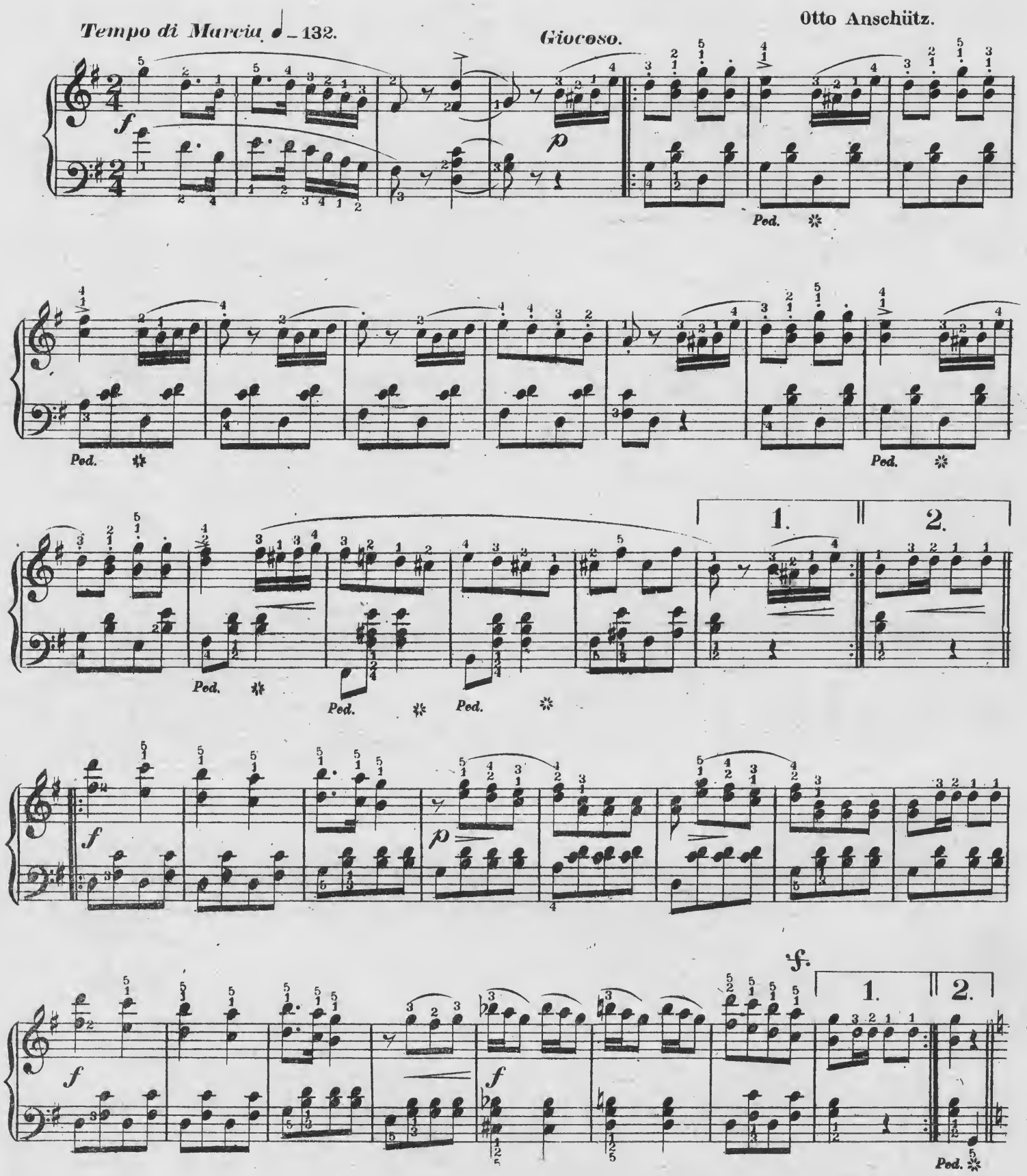
a tempo.

a tempo.

rit.

MY REGIMENT.

MARCH.


Tempo di Marcia ♩ = 132.
Giocoso.
Otto Anschütz.

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TRIO.

cantabile.

f *p*

f

1. 2.

Giocoso.

mf

Ped. ✲

Ped. ✲ Ped. ✲

cres. *f*

1. 2.

Repeat from the beginning to 𝄋 then go to the finale

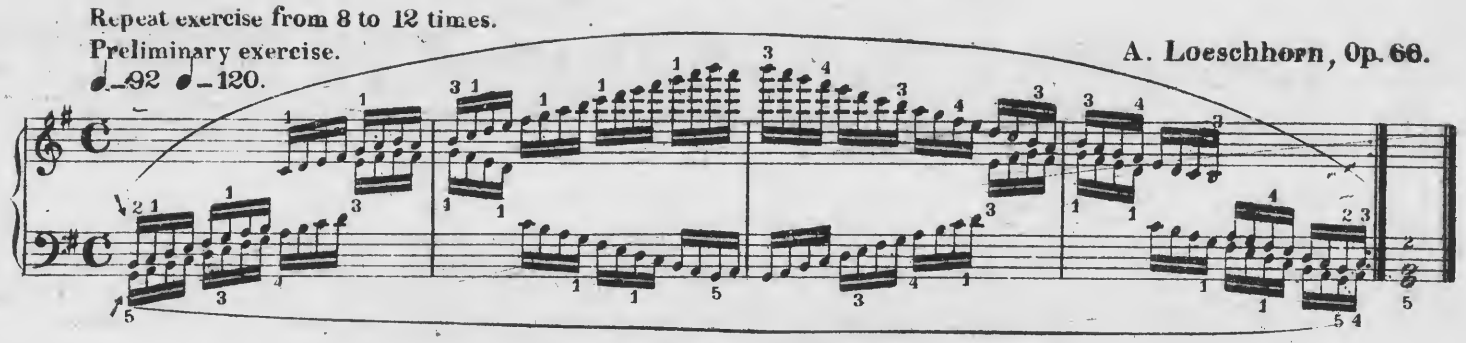
FINALE.

f *f*

33 ETUDES.

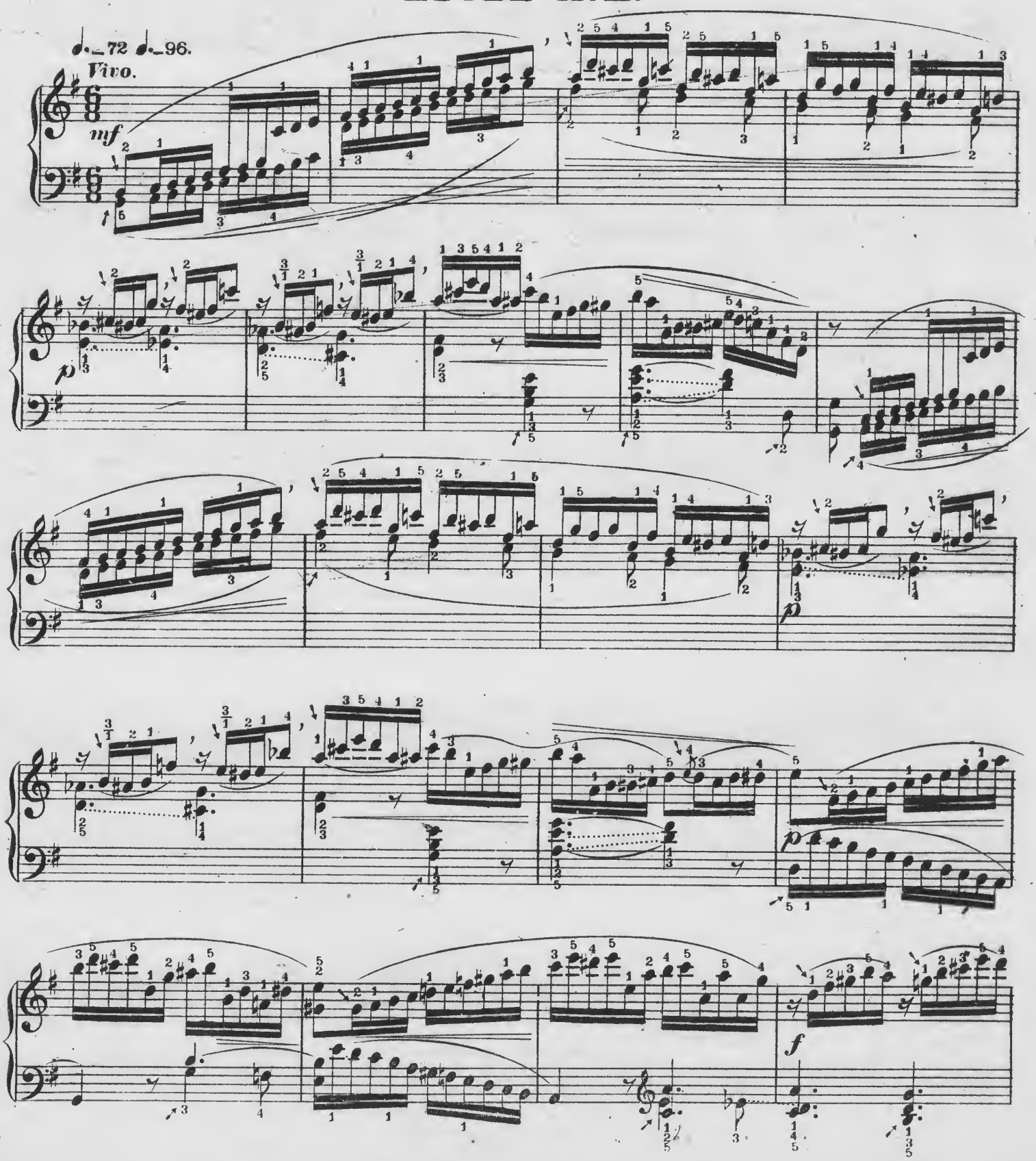
Repeat exercise from 8 to 12 times.
Preliminary exercise.
♩=92 ♩=120.

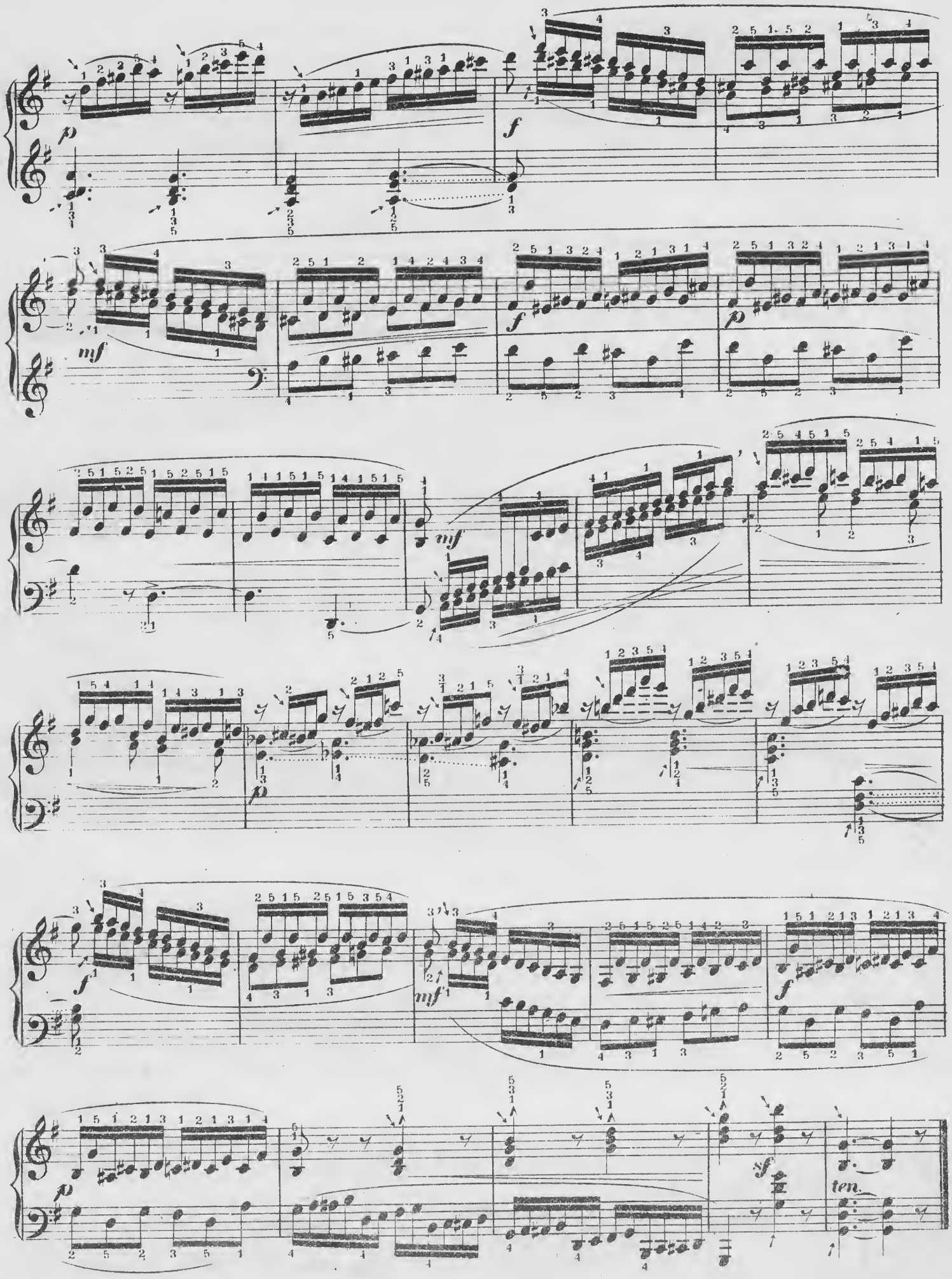
A. Loeschhorn, Op. 66.



ETUDE XVII.

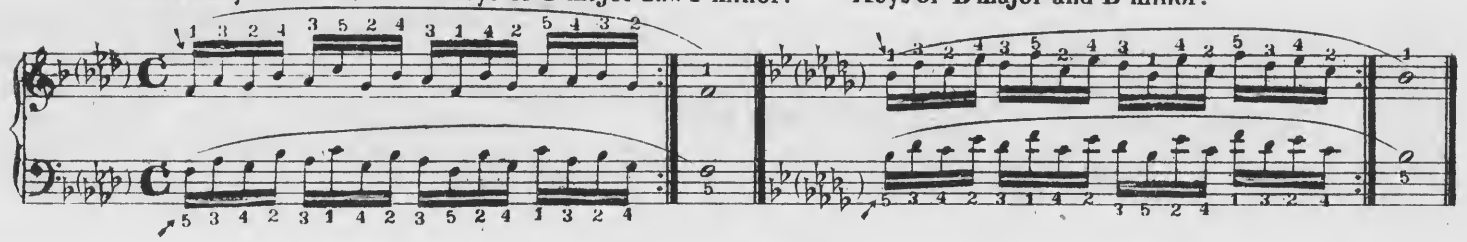
♩=72 ♩=96.
Vivo.




ten.

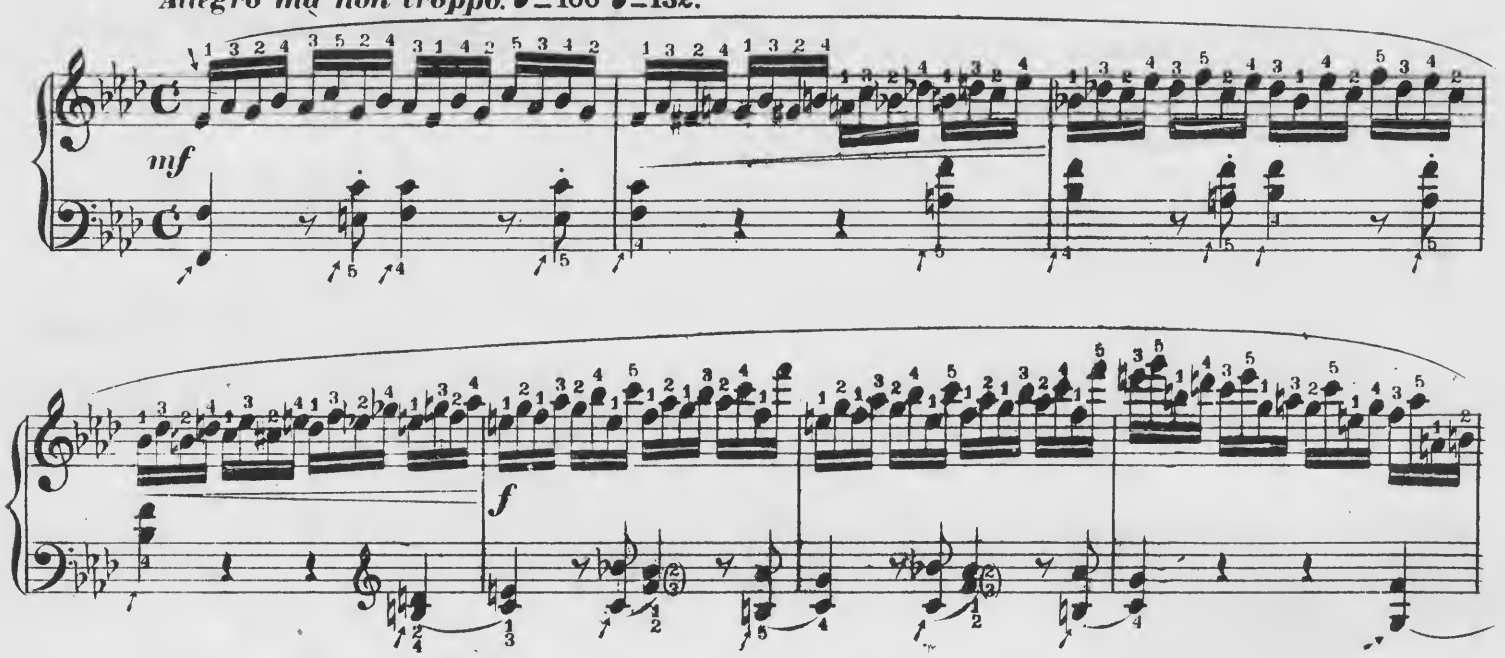
♩=100 ♩=132.

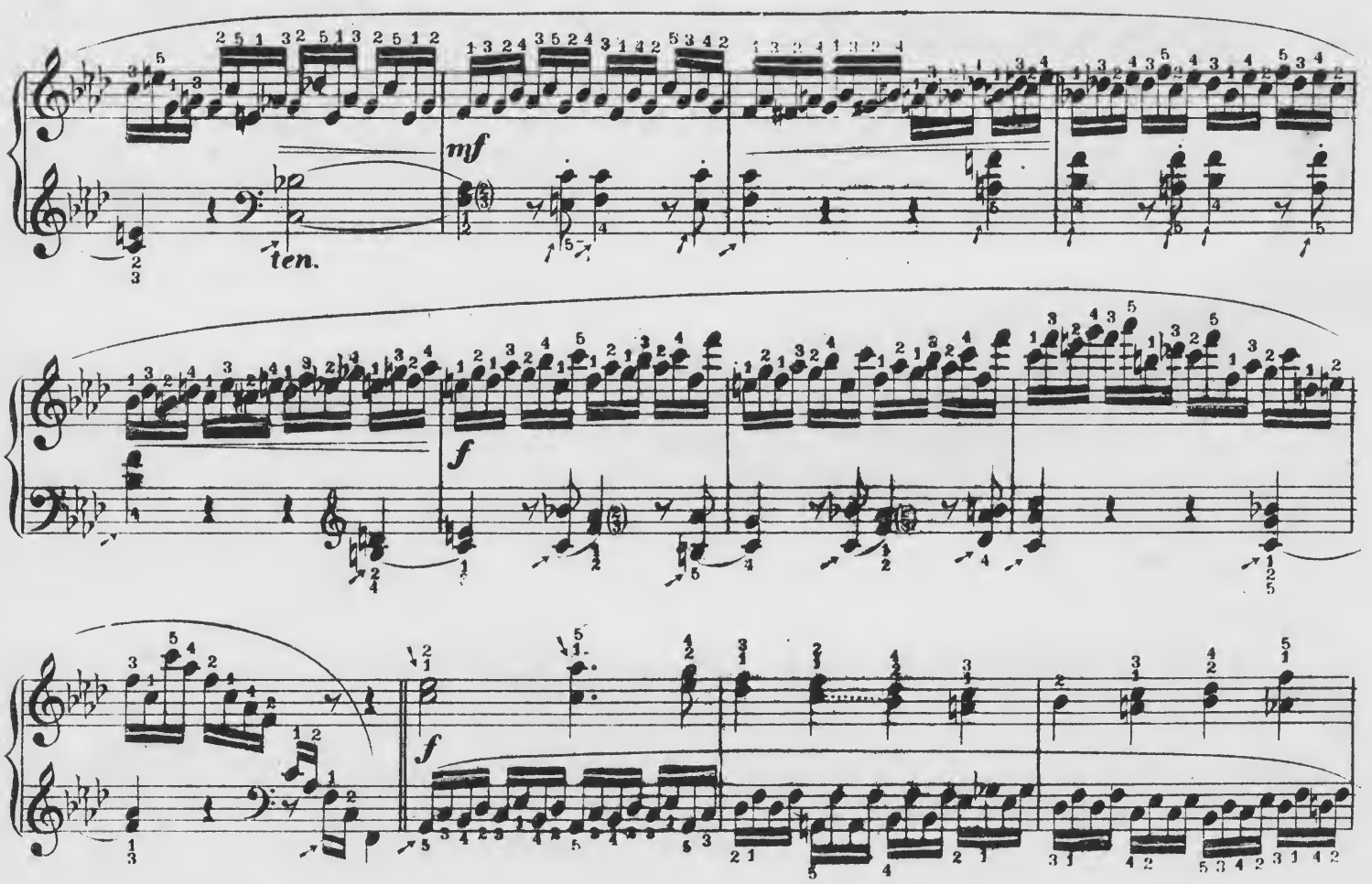
Preliminary exercise, in the Keys of F major and F minor. Keys of B major and B minor.



ETUDE XVIII.

Allegro ma non troppo. ♩=100 ♩=132.





mf

f

mf

f

marc.

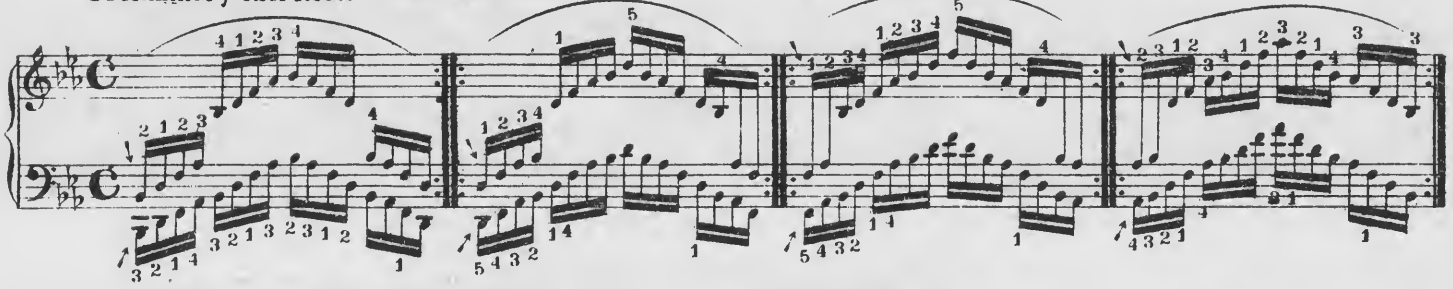
sempre f

ff

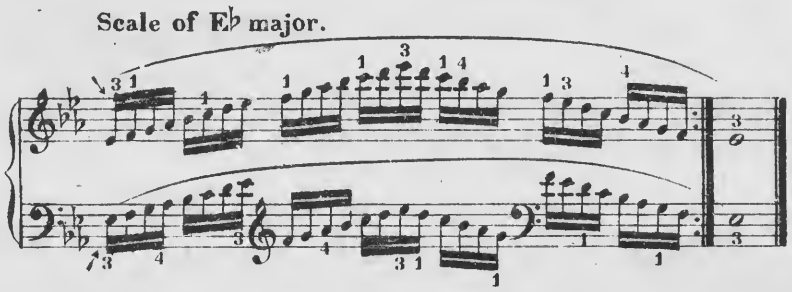
ff

Repeat each exercise from 8 to 12 times.

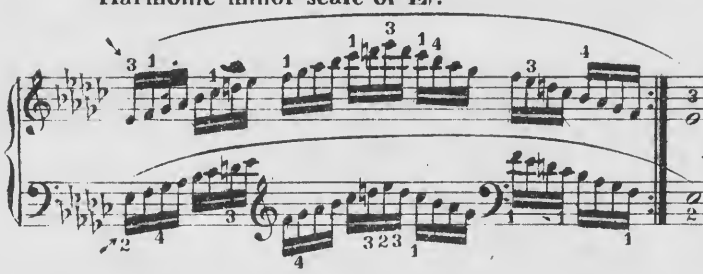
Preliminary exercises. ♩=88 ♩=120.



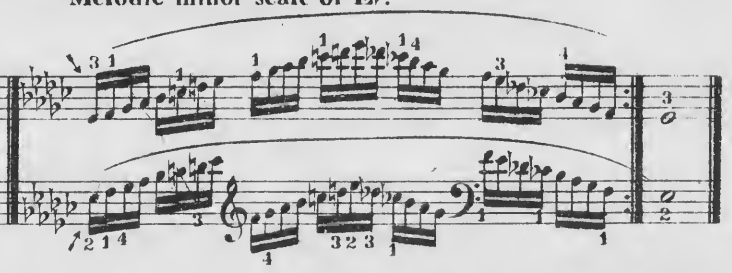
Scale of E♭ major.



Harmonic minor scale of E♭.

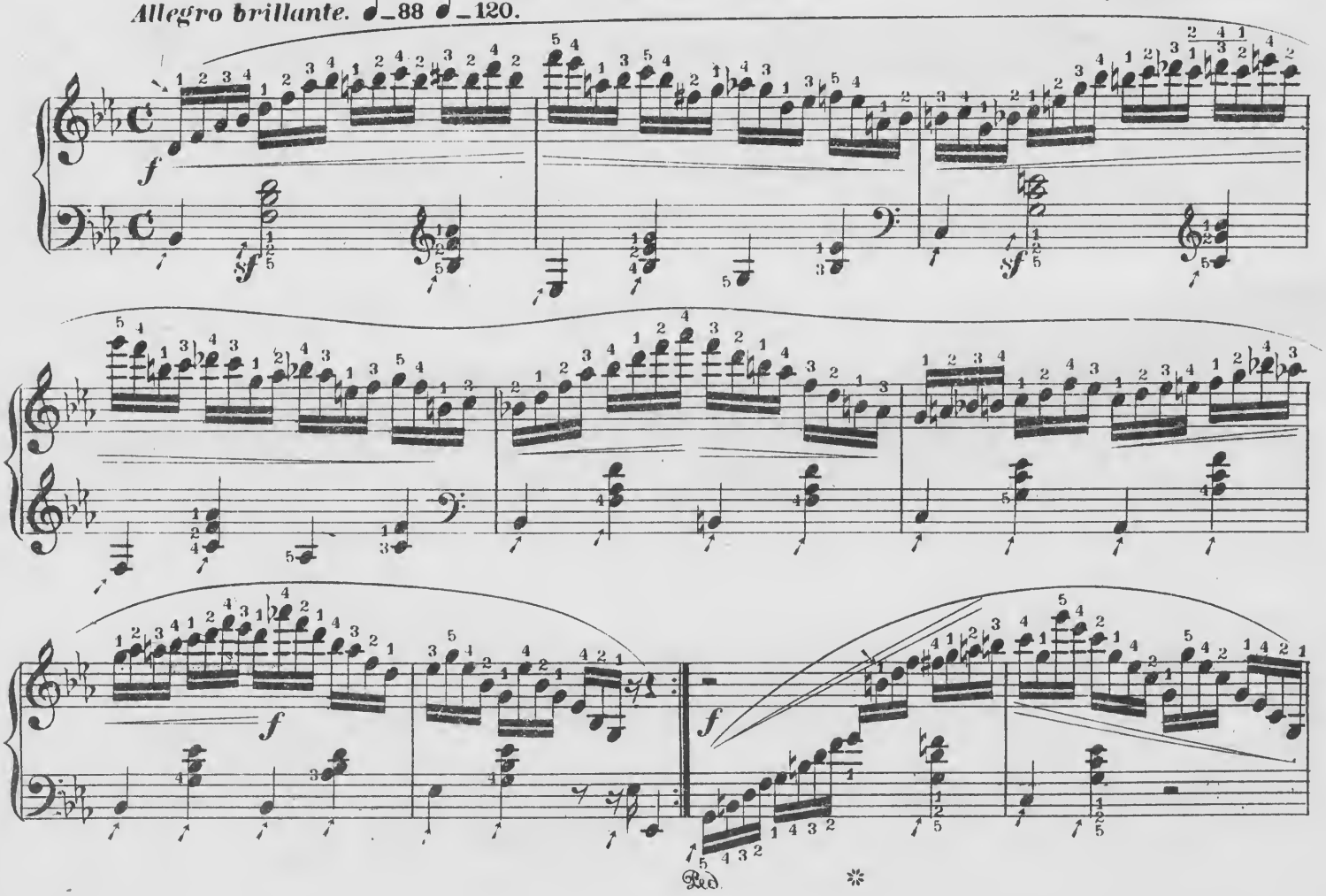


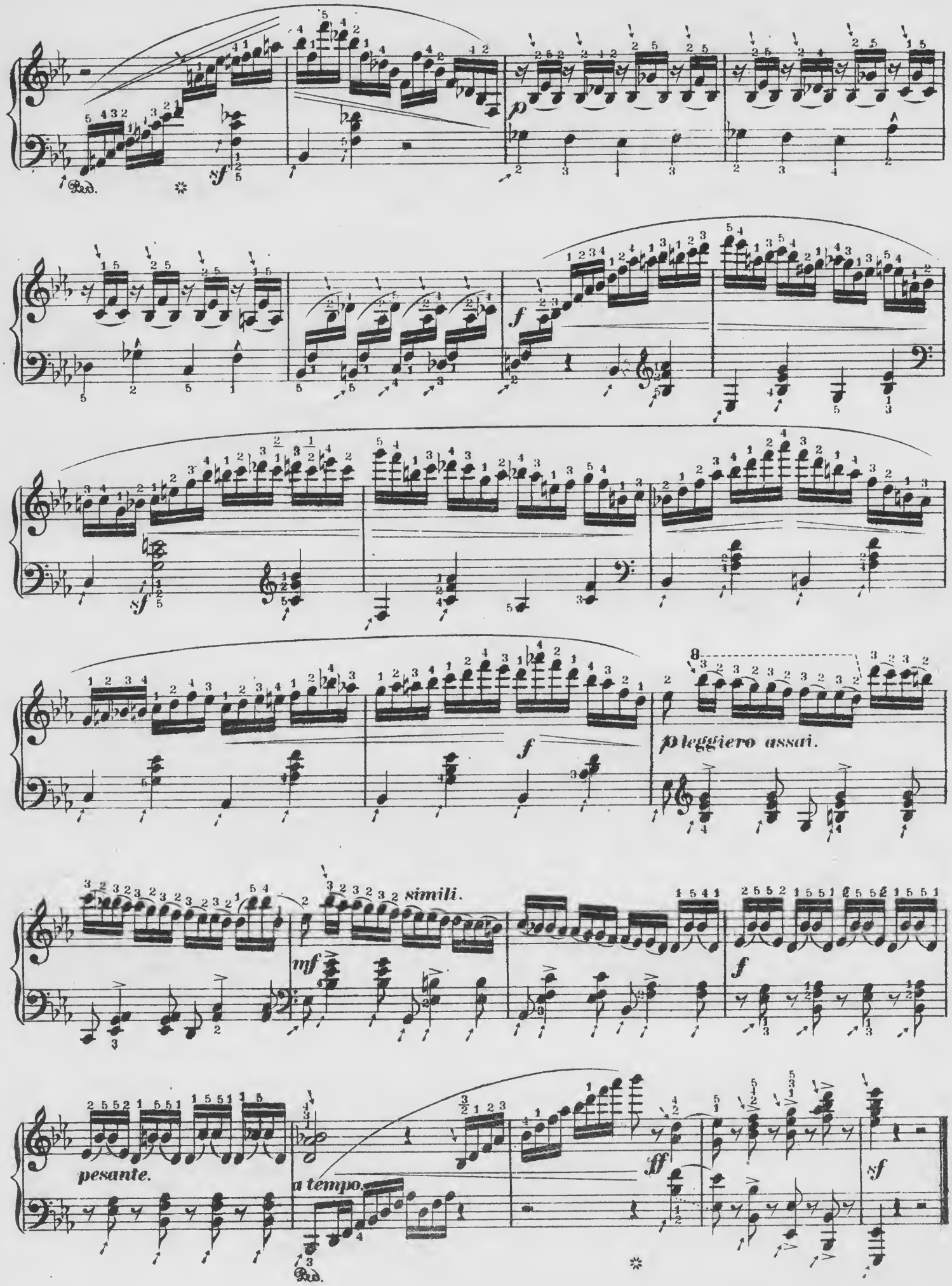
Melodic minor scale of E♭.



ETUDE XIX.

Allegro brillante. ♩=88 ♩=120.




Ped.
sf
p
f
sf
f
p leggiero assai.
simili.
mf
f
pesante.
a tempo.
ff
sf
Ped.

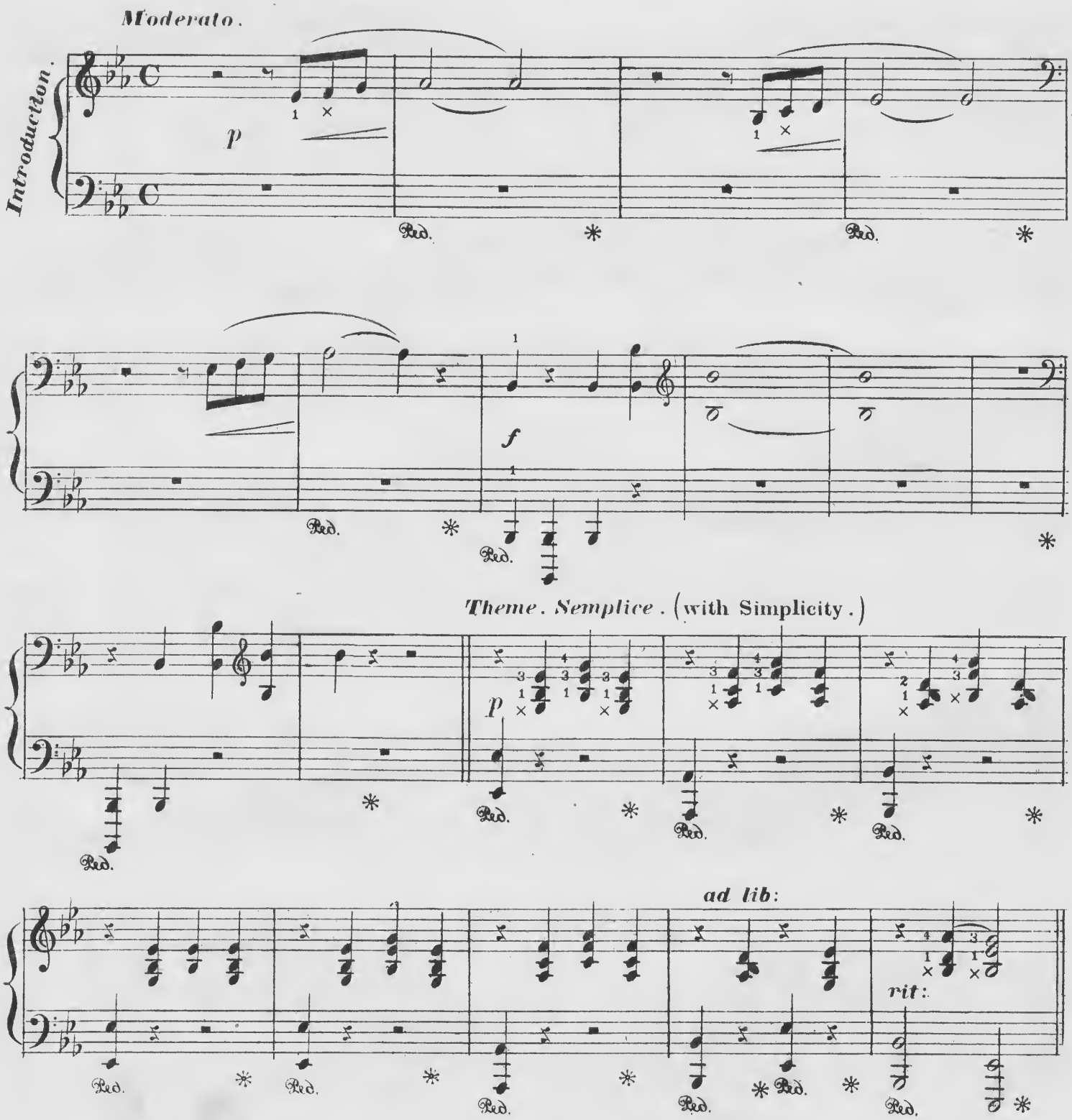
GRAND CONCERT VARIATIONS.

on

MAIDEN'S PRAYER.

JEAN PAUL.

SECONDO.



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GRAND CONCERT VARIATIONS.

on

MAIDEN'S PRAYER.

JEAN PAUL.

PRIMO.

Moderato.

Introduction.

p

Ped. * Ped. *

8a

rf *f*

Ped. * Ped. *

Theme. Semplice. (with Simplicity.)

8a

p

r.h. *l.h.*

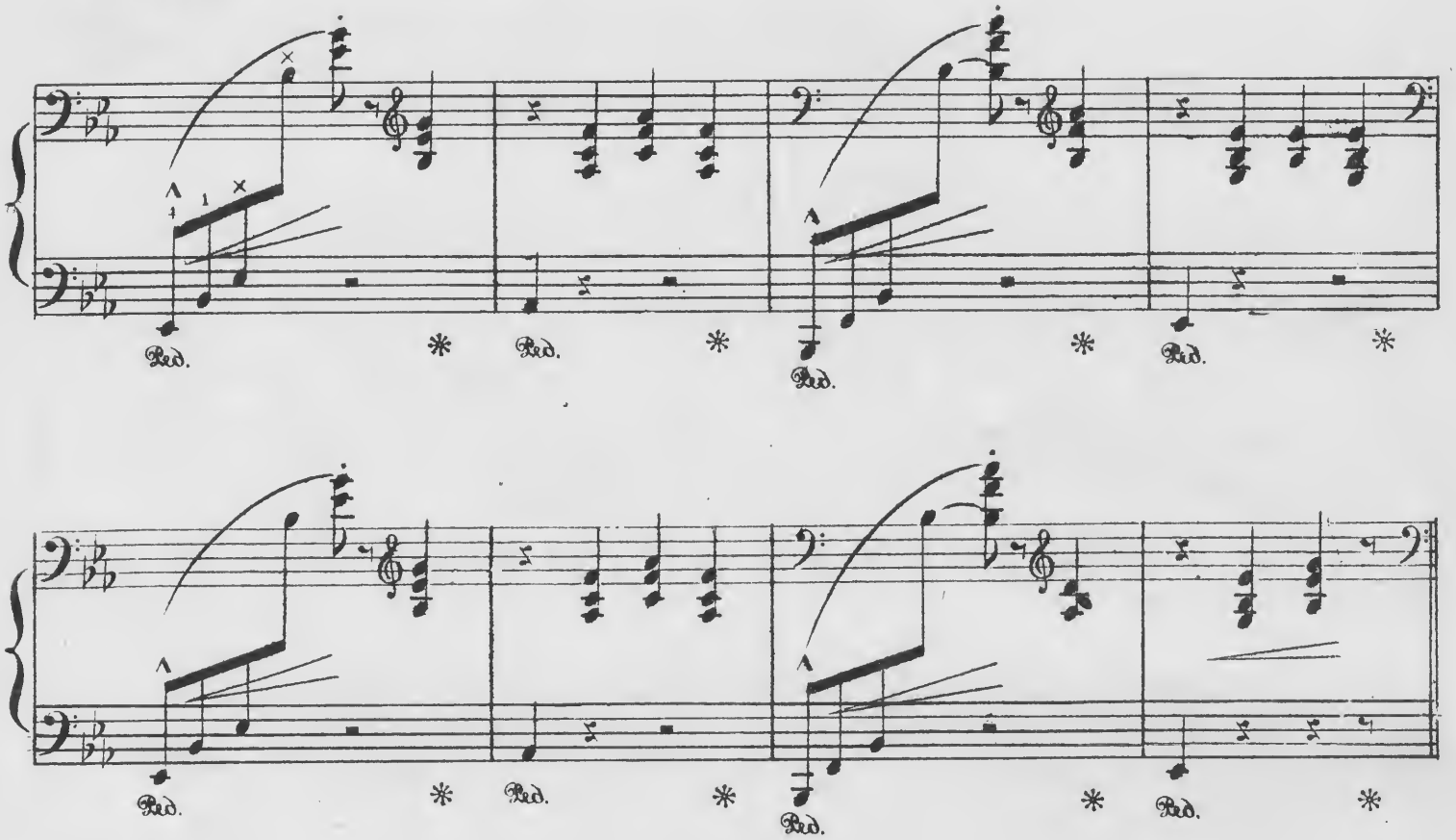
* Ped. * Ped. * Ped. *

ad lib: *tr*

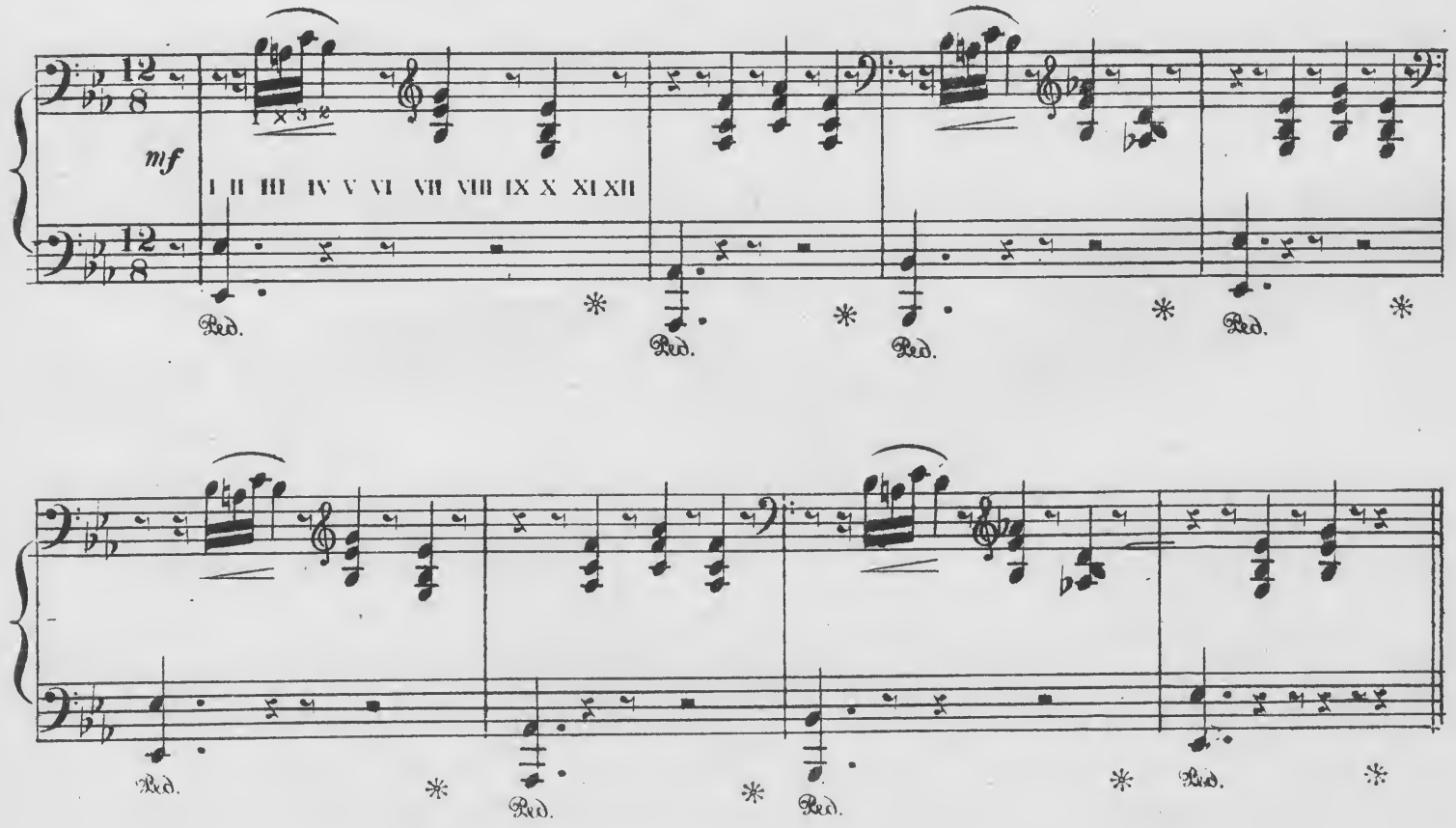
rit:

Ped. * Ped. * Ped. * Ped. * Ped. *

Var: I. Con gracia. (Graceful.)



Var: II. Con gusto. (with taste.)

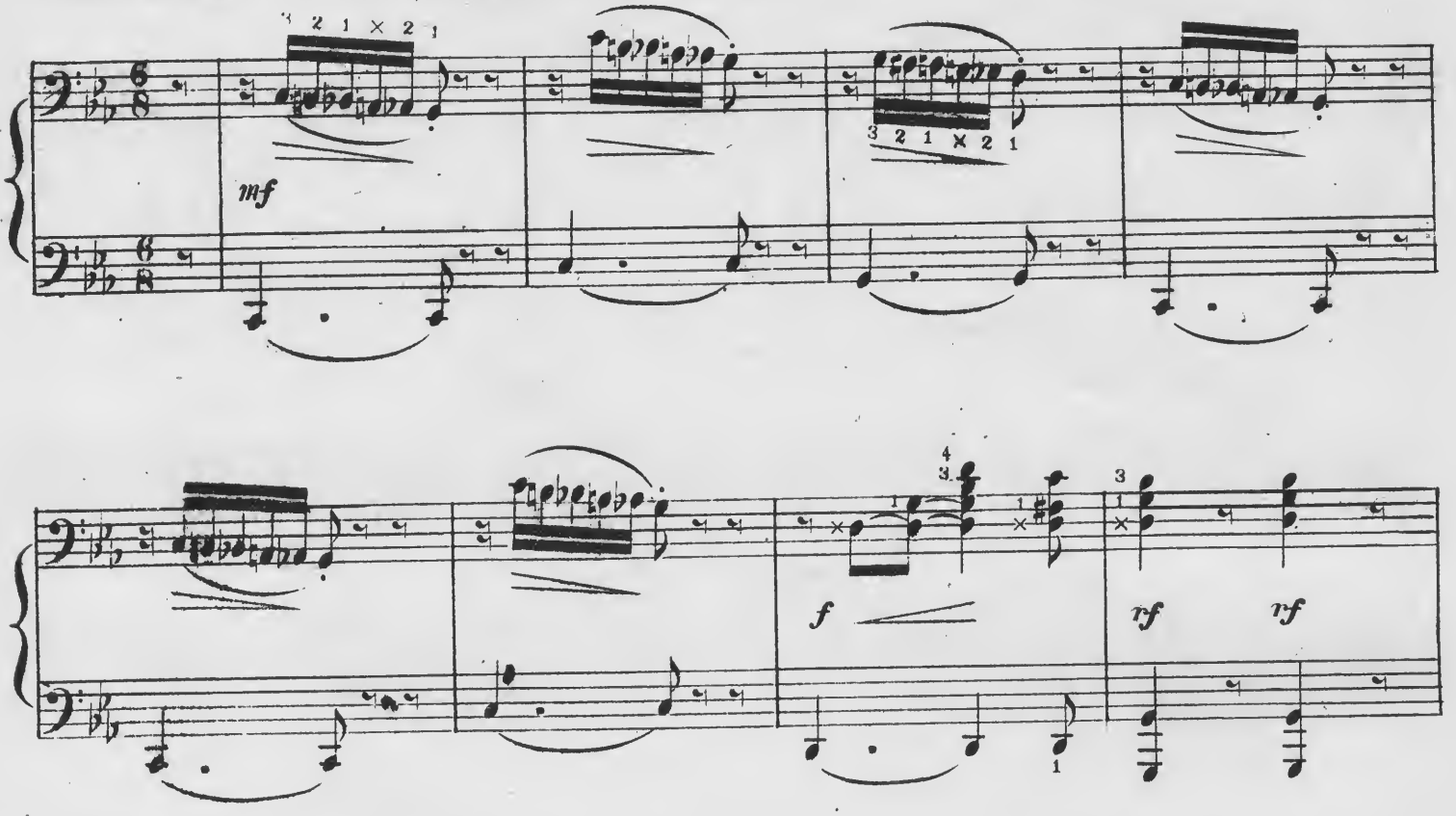


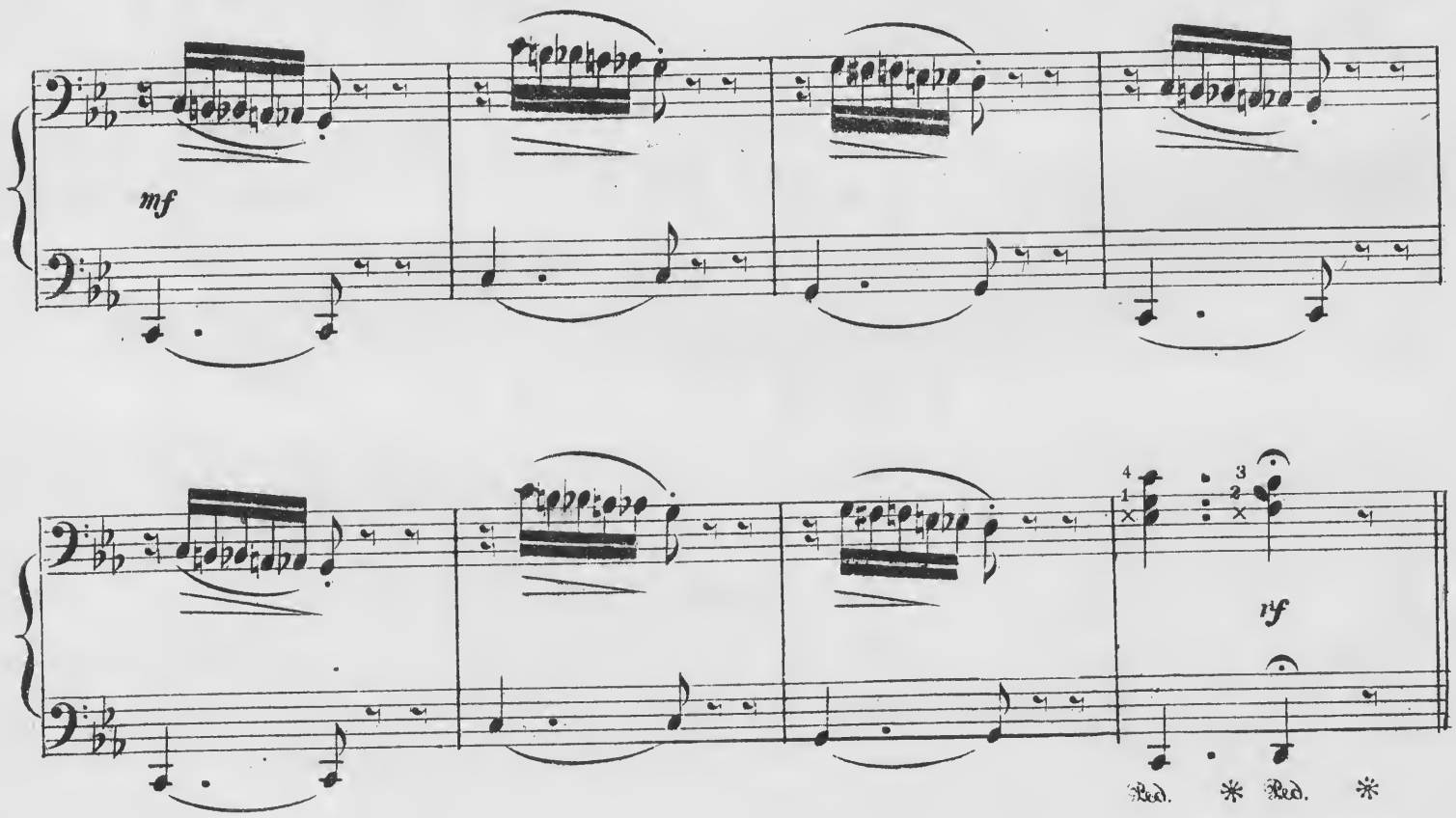
Var: I. Con gracia. (Graceful.)

Var: II. Con gusto. (with taste.)

* Count 12 eighths as indicated by roman figures.

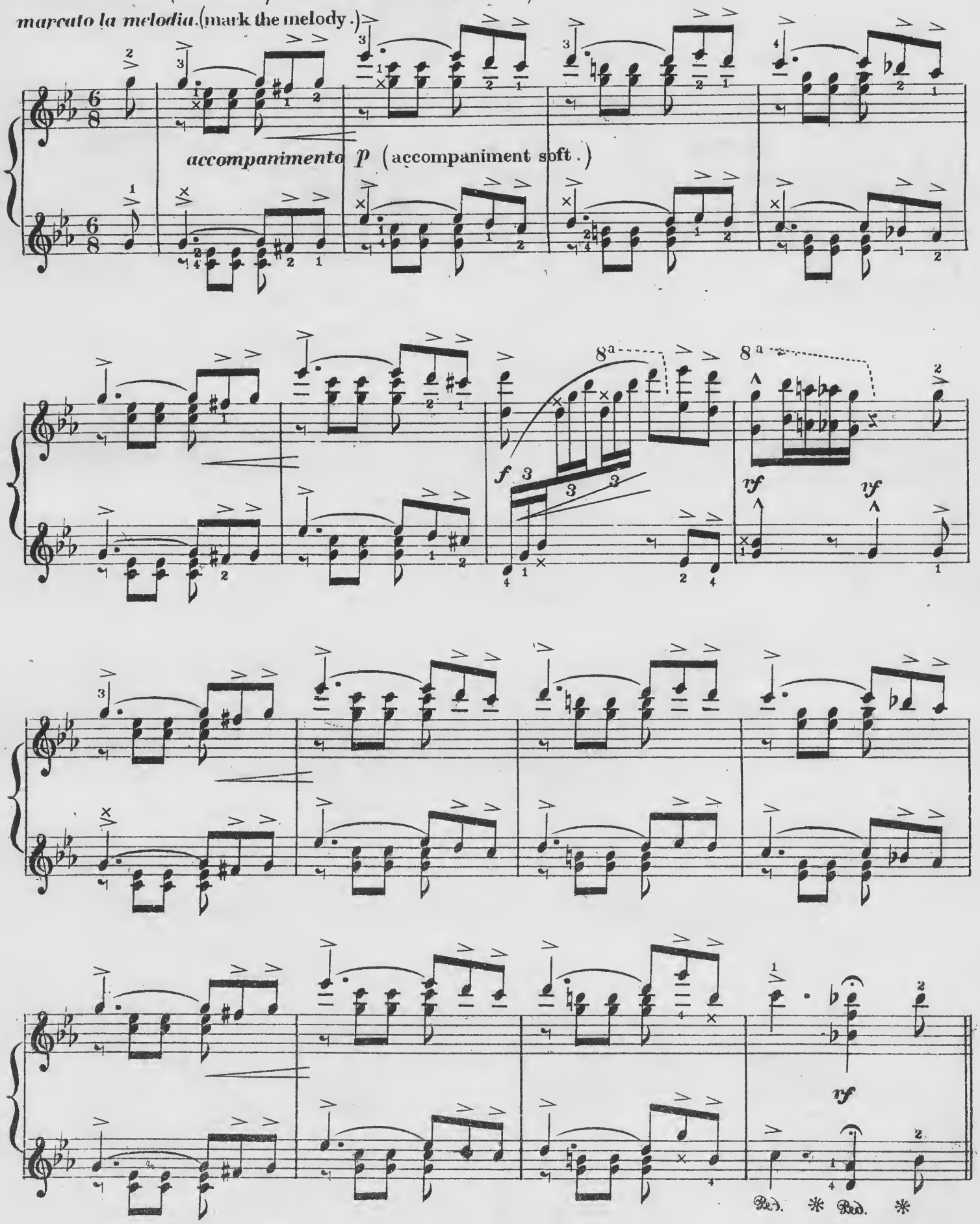
Intermezzo. (Interlude.) *Con agitazione.* (agitated.)



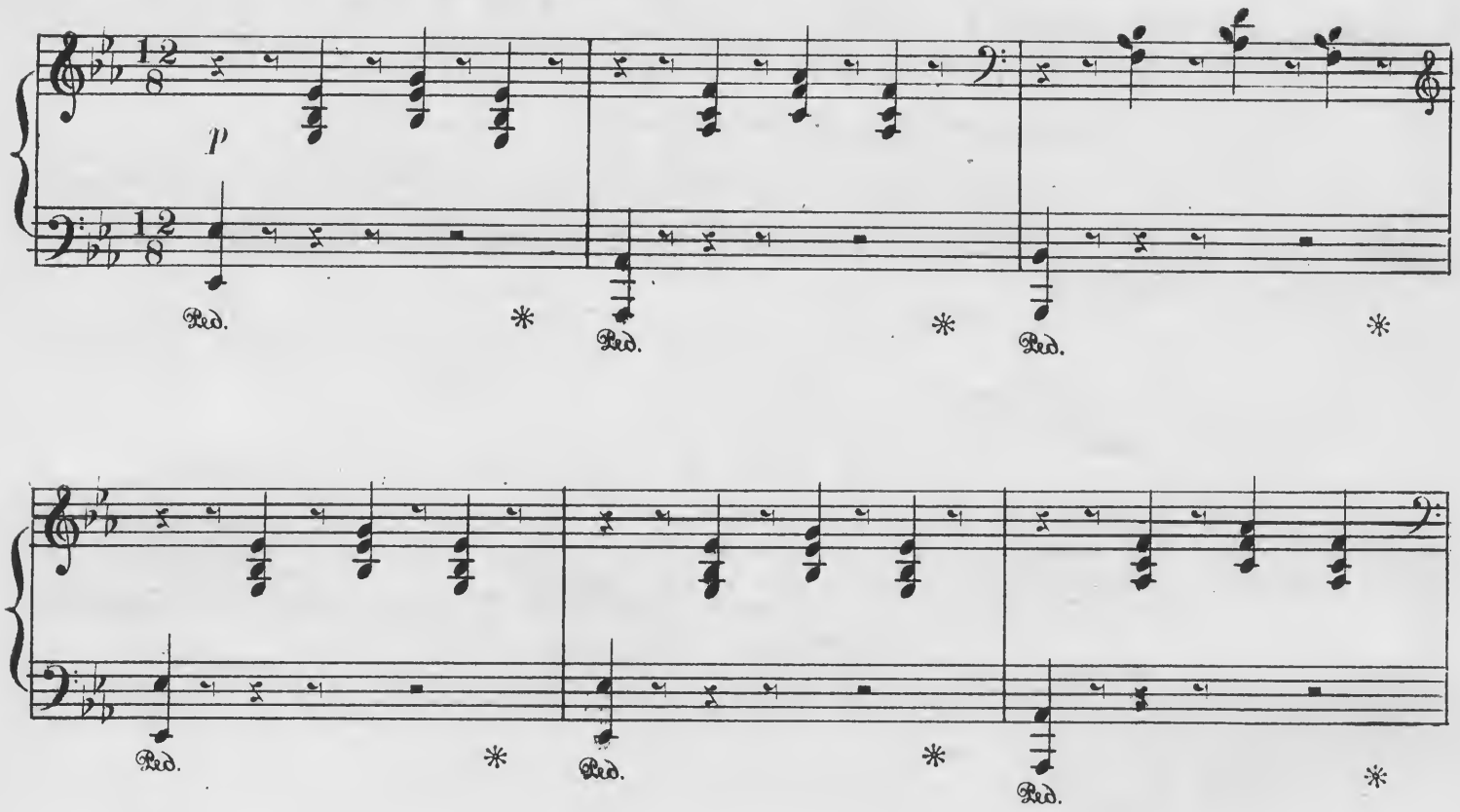


PRIMO

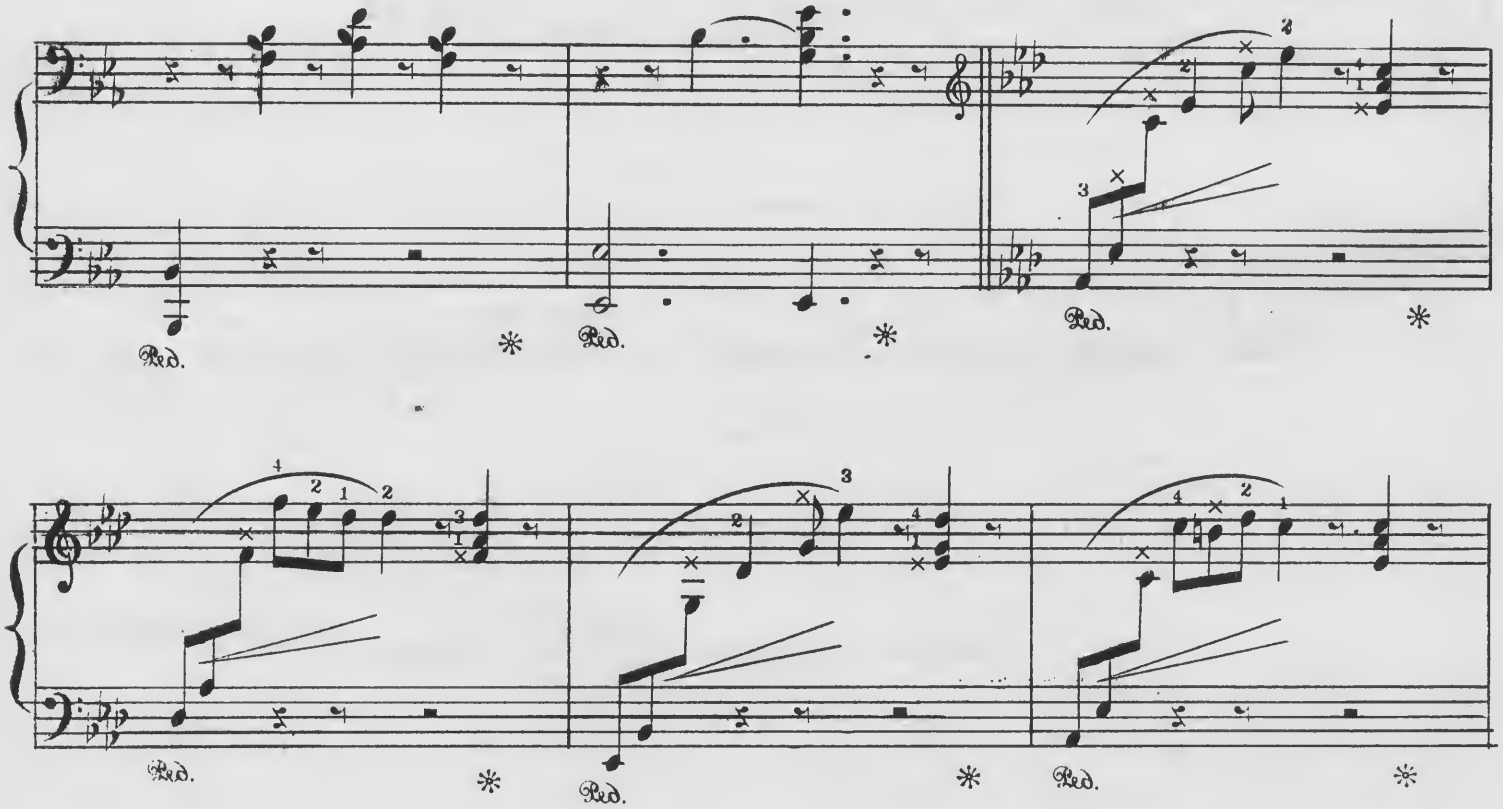
Intermezzo. (Interlude.) *Con agitazione*. (agitated.)



Var: III. Con allegrezza. (cheerful.)



Var: IV. dolce. (sweetly.)



Var: III. Con allegrezza. (cheerful.)

8a

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Var: IV.

8a

dolce. (sweetly.)

Ped. * Ped. *

Ped. * Ped. *

cres:

con forza. (with vigor.)

rf

rf

rf

ff

8a

Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. *

8a 8a

f *cres*

Ped. * Ped. *

8a 8a

rf *con forza.* (with vigor.)

Ped. * Ped. *

8a

rf *rf*

Ped. * Ped. *

8a

ff

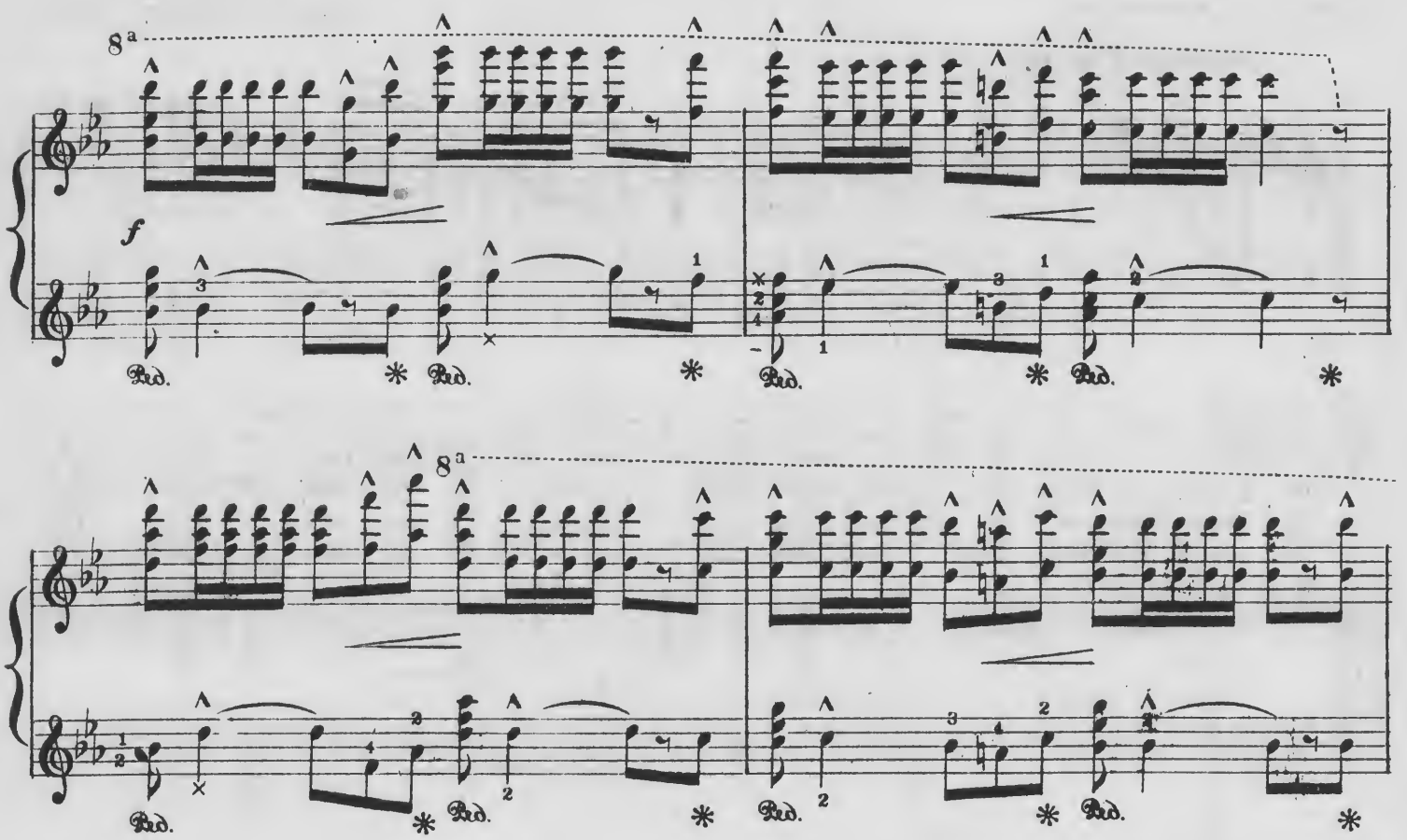
Ped. *

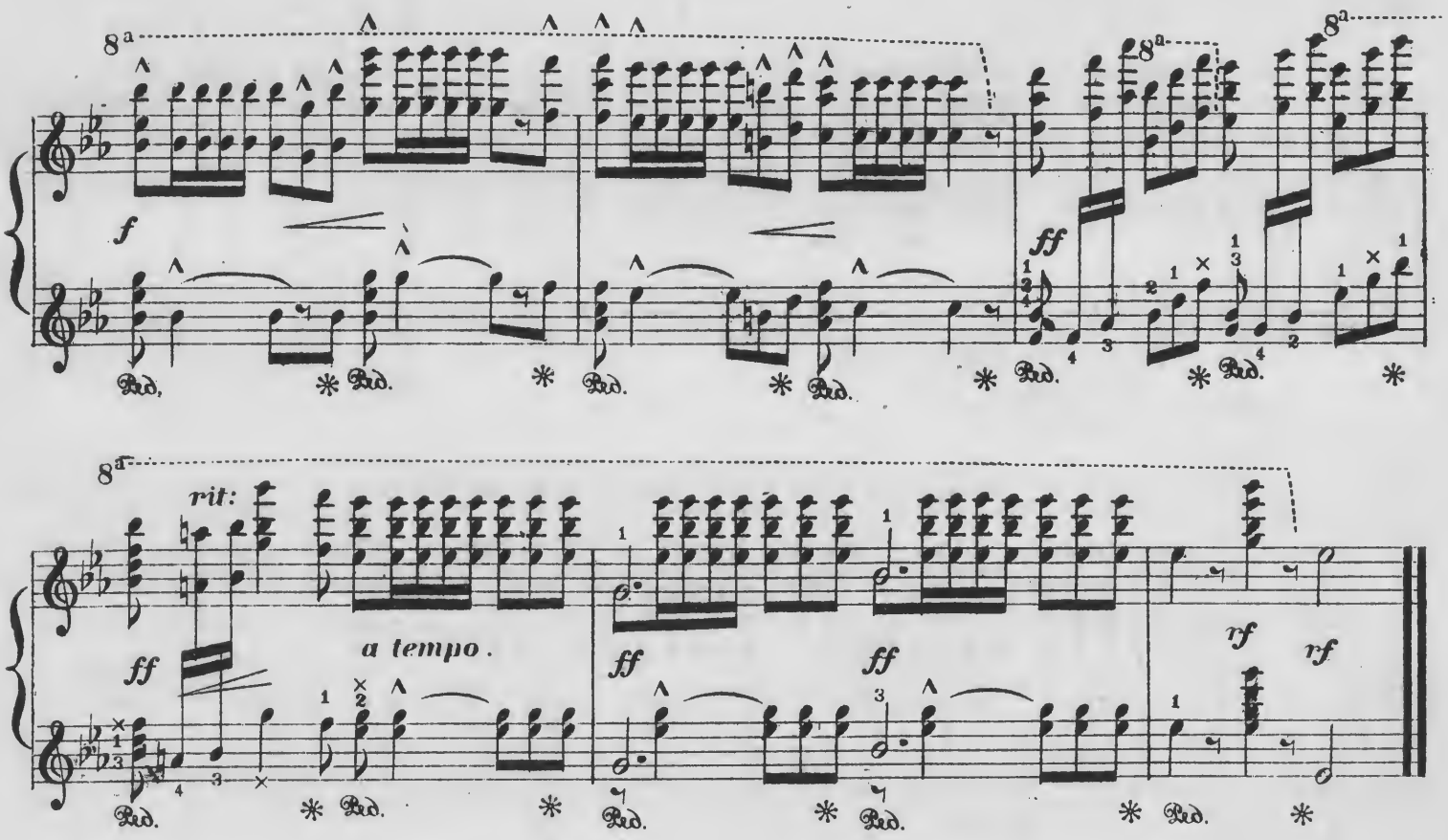
Grande Finale.

f

ff *rit:* *a tempo.* *ff* *rf* *rf*

Grande Finale.





THE MIDSHIPMITE.

Words by F. E. Weatherly. Music by Stephen Adams

Con spirito. ♩=144.

1. 'Twas in fif - ty - five, on a win - ter's night, Cheer - i - ly, my lads, yo ho! We'd got the Roosh - an lines in sight, When up comes a lit - tle Mid - ship - mite,
2. We launch'd the cut - ter and shoved her out, Cheer - i - ly, my lads, yo ho! The lub - bers might ha' heard us shout, As the Mid - dy cried "Now my lads put a - bout!"
3. "I'm done for now; good - bye!" says he, Stead - i - ly, my lads, yo ho! "You make for the boat, nev - er mind for me!" "We'll take 'ee back, sir, or die," say we!

1. Cheer - i - ly, my lads, yo ho! "Who'll go a - shore to - night," says he, An'
2. Cheer - i - ly, my lads, yo ho! We made for the guns, an' we ramm'd them tight, But
3. Cheer - i - ly, my lads, yo ho! So we hois - ted him in, in a ter - rible plight, An we

Ped.

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1. spike their guns a - long wi' me!" Why, bless 'ee, sir, come a - long!' says we,
2. the mus-ket shots came left and right, An' down drops the poor lit - tle Mid - ship-mite,
3. pull'd ev - ry man with all his might, An' sav'd the poor lit - tle Mid - ship-mite.

f

rall.

Cheeri - ly my lads yo ho!..... Cheer-i - ly, my lads, yo ho!..... With a

f

rall.

Tempo di valse ♩.=80.

rall.

long, long pull, An' a strong, strong pull, Gai - ly, boys make her go!..... An' we'll

tempo di valse.

rall.

f

a tempo.

1. 2.

drink to-night To the Mid-ship-mite, Singing cheeri - ly, lads, yo ho!..... ho!.....

a tempo.

f

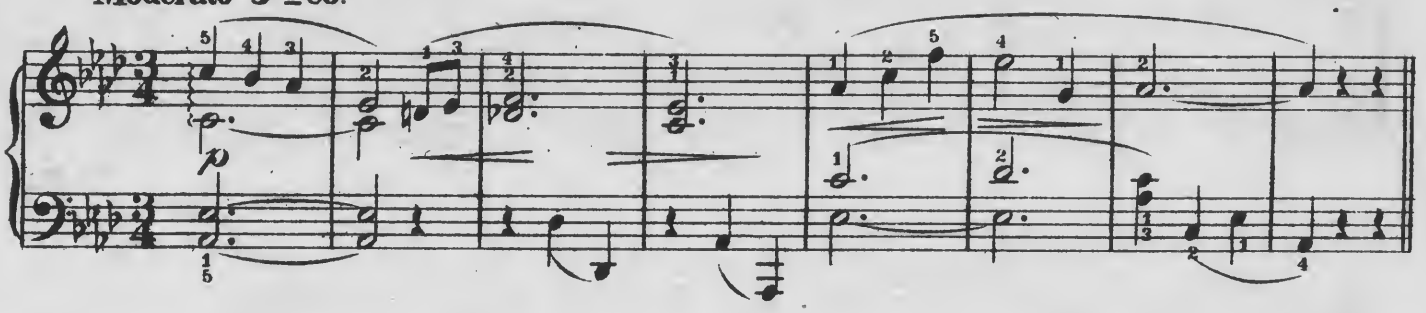
Ped.

THE SUMMER SEA.

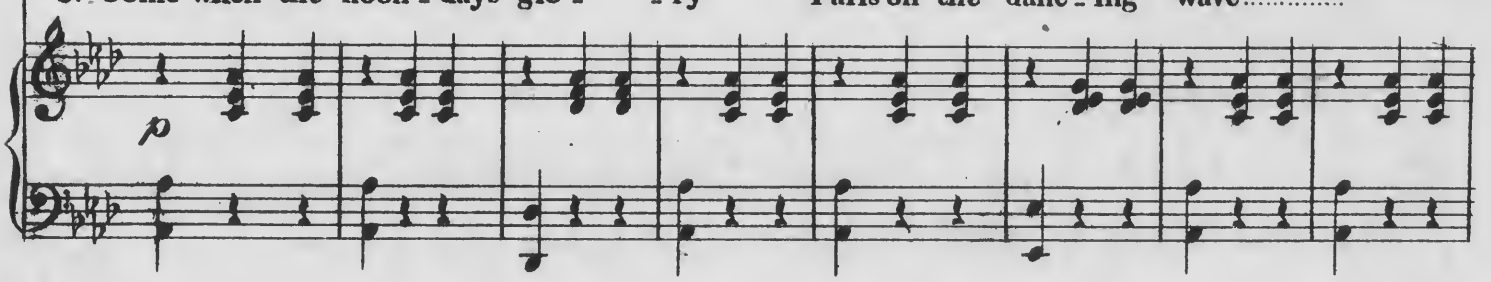
Words and Music by

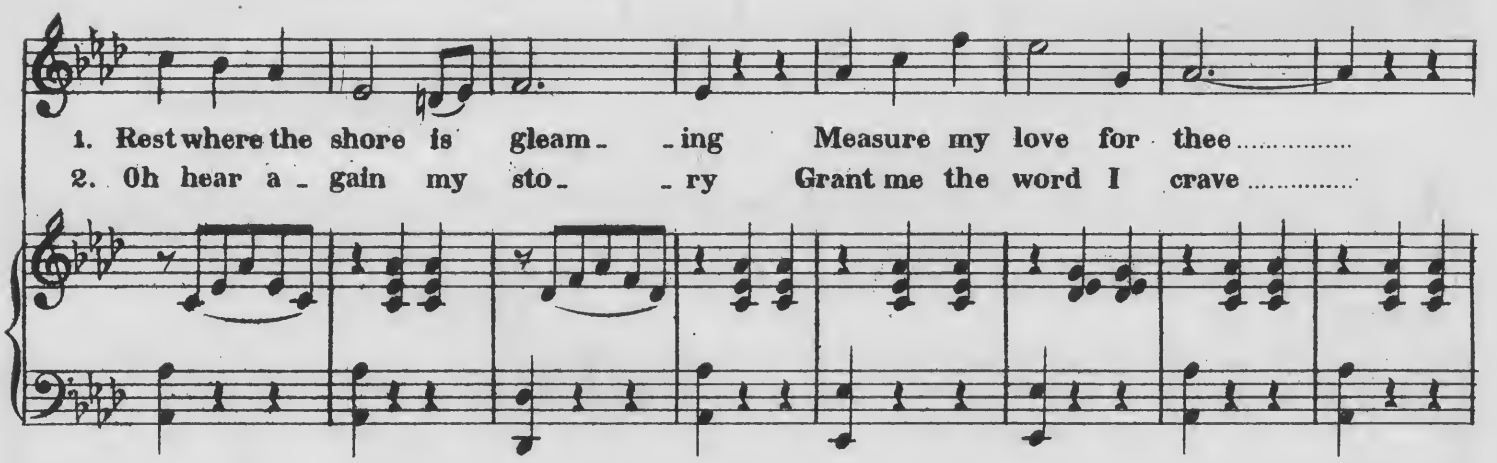
David Llewellyn.

Moderato ♩.=63.



1. Come when the dawn is beam - - ing Ov - er the sum - mer sea.....
2. Come when the noon - day's glo - - ry Falls on the danc - ing wave.....





1. Rest where the shore is gleam - - ing Measure my love for thee.....
2. Oh hear a - gain my sto - - ry Grant me the word I crave.....

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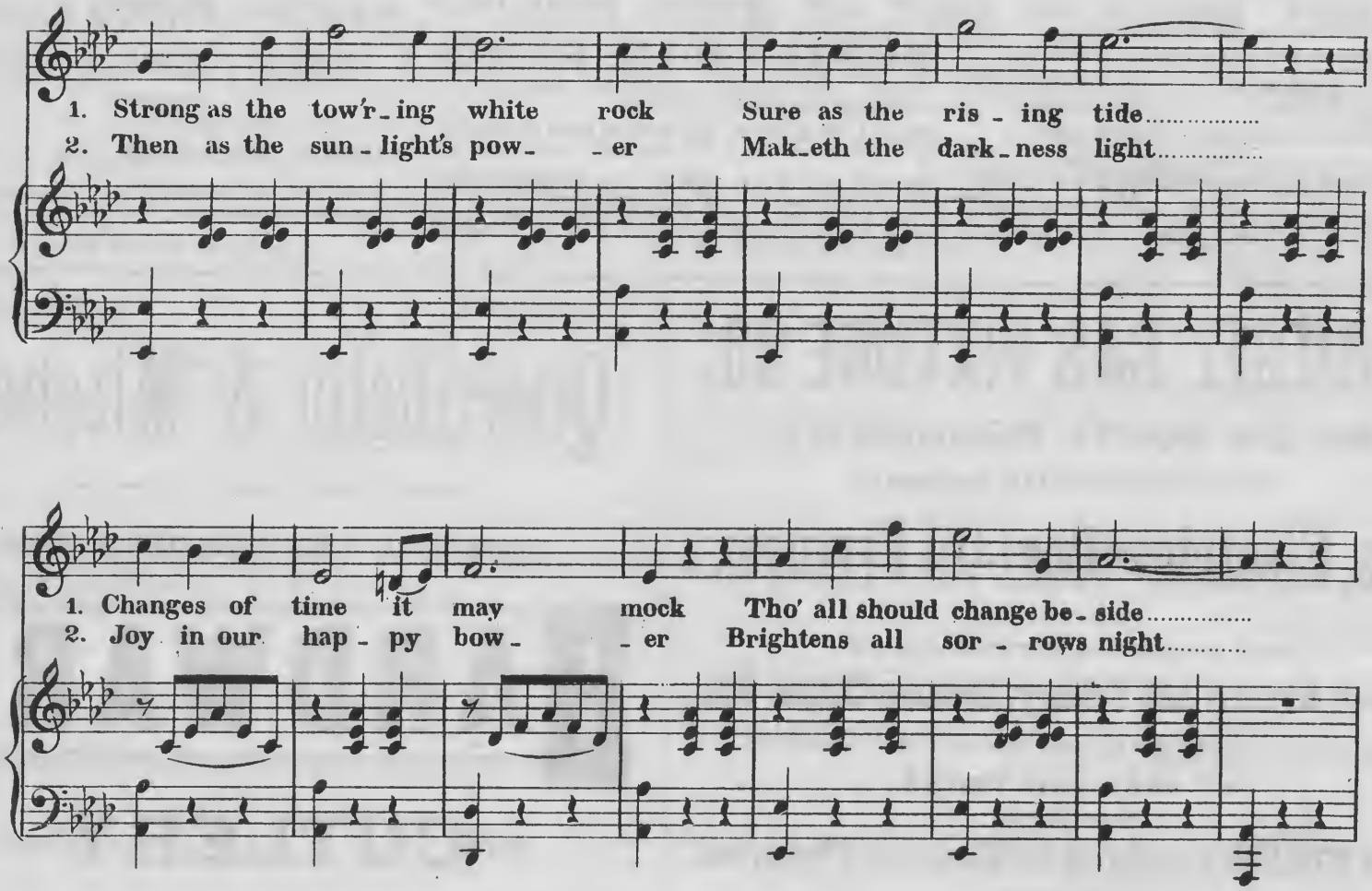

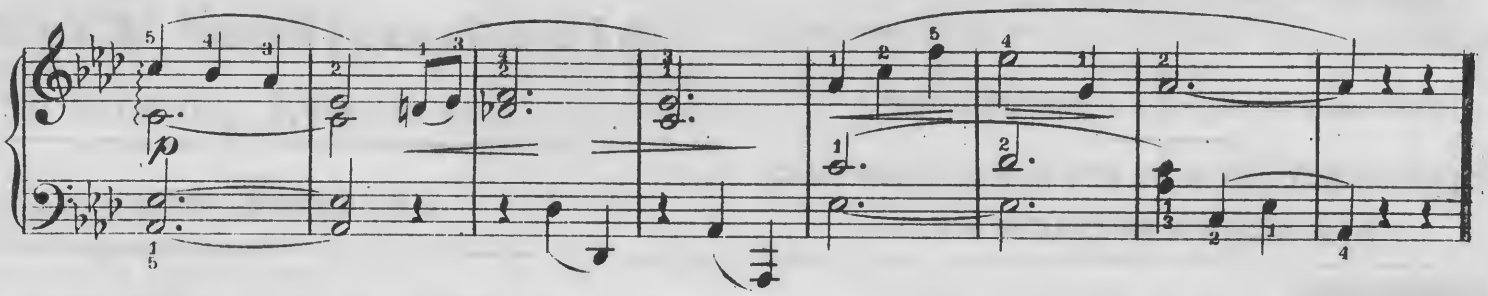

Come when the twi light's blend ing
With all Earth's rugged lines
Heav _ en is al ways send ing
Hope that in _ spires re _ fines
Heav _ en will near _ er be
So in our love u ni ted
Whis _ per my love's re quit ed
Here by the sum _ mer sea.

The German opera season at the Metropolitan Opera House will consist of fifty subscription nights and seventeen matinees, beginning on the 27th of November and ending March 22. The chief artists engaged are Frau Lehmann, Frau Sountag-Uhl, a contralto new to this country; Herr Heinrich Vogel, the noted Wagnerian tenor; Herr Perotti, Herr Reichmann, the baritone, and Herr Fischer. Mlle. Urbanska, a new dancer, will lead the ballet. Herr Seidl will be the conductor, and Mr. Walter Damrosch the assistant conductor. Lalo's "Le Roid'Ys" will be the chief novelty of the season. "Otello," "La Giaconda" and "Norma" may be given, and a ballet known as "Die Puppenfee."

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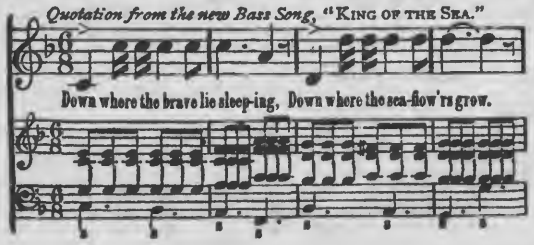

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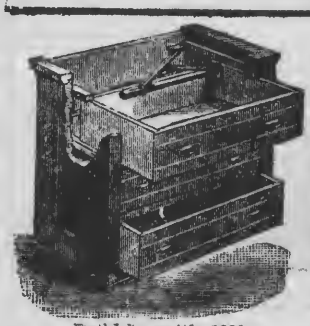

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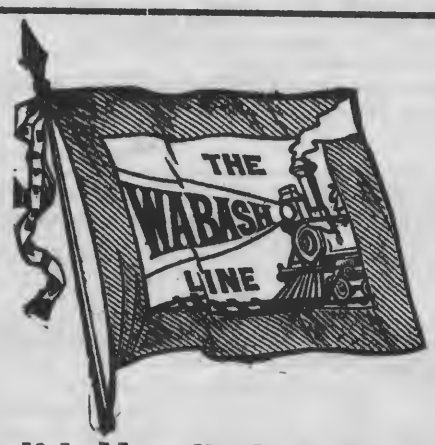

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The London "Musical World" has offered three prizes to British and American competitors for three separate settings of the Nicene Creed, with a view to the more accurate expression of its meaning, and so avoiding the errors of past accentuation.

Gounod the veteran composer of "Faust," is a sympathetic mannered man of a sentimental turn of mind, with the softest of smiling blue eyes, and a full beard of old gold streaked with gray. He is given to posing on occasion, and there is just the slightest touch of affectation in his manner, but this soon disappears on acquaintance, and he has a great horror of anything cold or stiff. He is always lively and generally full of new ideas, and he is fond of indulging in metaphors. Despite his intense religiousness, he is not a profound thinker, yet he wears a seal-skin cap and a fur collar. He is seventy-one, and France is, as she ought to be, proud of him.

Reinecke.—A violin pupil of Herr Brodsky, Miss McLaren, of the Leipsic Conservatory, writes to a Buffalo friend as follows: "I have wondered if the reason that Reinecke writes such attractive music for children is because he has had so much experience with them. There is a legend here to the effect that when a child is found, the policeman goes to Reinecke to ascertain if it is his, whereupon Reinecke sends to have his children numbered to discover if one is missing."

A grand concert given by the best musical talent of Austin, Tex., for the benefit of the Confederate Home, came off at Millett's opera house. Mrs. Cecilia Townsend played Weber's concerto, for piano. The second act of Weber's word-renowned opera "Der Freischuetz" was also rendered.

The campaign of "Otello" in London, in spite of the great success of Tamagno and Maurel, has proved a financial failure. It was given twelve times with a total deficit of $32,000.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from $1.50 to $8.00 per dozen, and life-size portraits from $5 to $10.00.

Fursch-Madi.—The suit of Mme. Fursch-Madi against the National Conservatory of Music has been settled through a compromise. The sum involved was between $11,000 and $12,000, and the payment of one-quarter of the amount due led to the abandonment of further proceedings.

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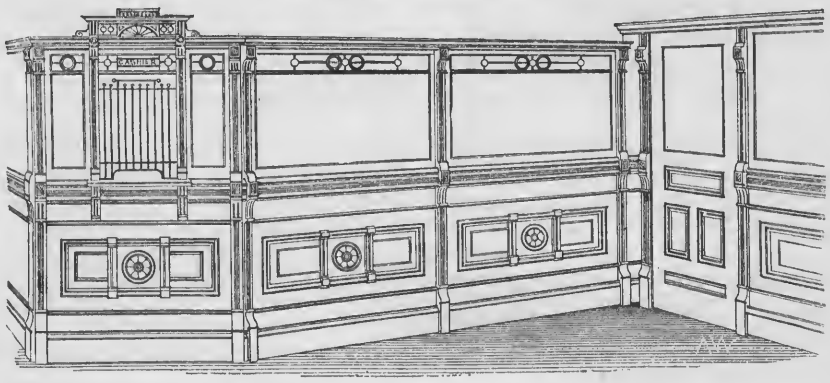

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GREVILLE.

C. L. Capen has been succeeded as critic of the Boston *Home Journal* by Mr. Philip Hale, brother of Rev. Edward Hale.

Dr. Hans Von Bulow is engaged for a series of twenty concerts to be given in New York, Boston, Chicago, Cincinnati, St. Louis, Pittsburg, Baltimore and Philadelphia, commencing about the 20th of March, 1890.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Liebling.—Mr. Emil Liebling has received a diploma of "Honorable Mention" from the International Musical Exposition, held at Bologna, Italy, for his Piano Compositions.

Sembrich, the accomplished singer in the Italian school, has yielded to the pressure of German music and is studying the role of "Elsa" in "Lohengrin," in expectation of soon singing it at Berlin.

Mr. Walter J. Damrosh, the young musical composer and conductor, it is reported, is to be married to Miss Margaret Blaine, daughter of Secretary Blaine, in the near future. Miss Blaine is a highly accomplished young lady of 24 years, and, it is said, bears a striking resemblance to her father. The young musician met his *finance* at Bar Harbor, and fell in love with her. After a proper time he made known his wishes to the parents and they gave their consent.

Mr. P. S. Gilmore has appointed Mr. Chas. Pratt as accompanist and director of the vocal forces in the concert tour of the famous band which commenced at the termination of his engagement at the St Louis Exposition, and will extend across the continent to San Francisco and back to New York. A better selection could not have been made,

Herr Gustav Lange, whose death was recently chronicled was known throughout Germany, and also to a certain extent in England and America, as a prolific composer, of light piano forte pieces. He was born at Erfurt in 1830, and it is said that the number of his compositions exceeded five hundred. A series of eighteen pieces, entitled "Les Aquarelles," were among those which attained enormous success. Herr Lange also transcribed several of Schubert's lieder, and a quantity of operatic music; and he was likewise the composer of more serious works, including a quintet for wind instruments.

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Mr, Nikisch of the Boston Symphony Orchestra says: "It will be my effort in arranging my concerts to encourage young American composers. I believe that there is a great deal of musical talent in this country, and I think that it ought to be brought out. There is nothing that helps a composer so much as a public performance of his compositions, for he is able thereby to stand apart from his own work and criticise it from the point of view of the unprejudiced critic. I do not as yet know the works of many of your writers of music, but I heard a great deal about them from my friend Mr. Preston of Boston, whom I saw a great deal of in Leipsic last year. He spoke very highly of some American composers." This is beginning in the right direction, Mr. Nikisch could not have done a more judicious act to popularize himself with American musicians. The Indicator says: "Mr. Nikisch conducts without music or even a music stand. He stands high above the level of his forces and conducts them by crisp and nervous gesture, not at all demonstrative, in the face of the audience. His figure is slender, almost boyish, his face delicately chiseled; but neither the play of his features nor of his hands and arms are for the public. His business is wholly with the music in hand and his knowledge of the score and sympathetic appreciation of its spirit seems absolute. He acknowledges applause with a modest bow, and though entirely self-possessed he seemed to be astonished at his personal triumph."

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You spoke of refreshment, my Emilie; take my last notes, sit down to my piano here, sing them with the hymn of your sainted mother. Let me hear once more those notes which have so long been my solacement and delight.

MOZART'S DYING WORDS.

Madame Albani who is now in England will appear in the United States in two new roles, *Desdemona* and *Valentine* in "Huguenots." She leaves for New York by the *Etruria*, November 23d.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

A bye-law at Wiemar, it is said, has been passed that nobody shall play at a pianoforte with the windows open. Considering that "German bands" also are not tolerated in Germany, what a delightful residence must Wiemar be for persons with sensitive ears!

It would seem that the pianoforte is falling into disrepute in Wiemar, the favorite residence of Liszt, in fact, the roster for 1889 of the Grandducal music school in that city bears the names of only eight piano students, while the violin class is attended by seventy-five pupils, that of violoncello by eighteen, of flute by fifteen, of trumpet by sixteen, of counter bass by ten, and of singing by seven.

At W. A. Blumenschein's one hundred and sixth recital by his pupils, his gifted son, Ernest, played A. M. Forester's "Romanza," for violin. Mr. Blumenschein's success at Dayton, Ohio, seems constantly on the increase.

The celebrated French violinist, Alard, left at his decease, three very valuable violins; one, a Stradivarius, was sold for $8,000, another, a Stainer, was disposed of for $1,300, while the third, a priceless Giovanni Guarnerius, was bequeathed to the Paris Conservatory.

Brahms' new work, "Fest und Gedenksprüke," recently given with great success at Hamburg, under Von Bulow's direction, is a kind of triumphal ode in three parts, bearing on glorious events in the history of Germany; it is written for a double chorus of eight voices.

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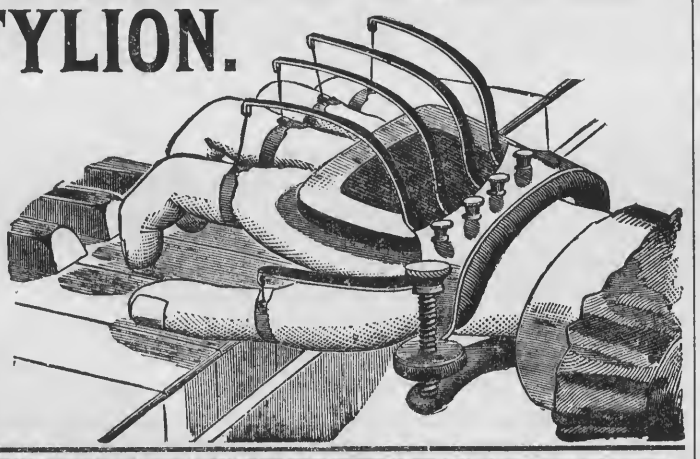

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